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THE
LIVES
AND
CHARACTERS
Of the Ancient
Grecian Poets.

Dedicated to His HIGHNESS
THE
DUKE of GLOCESTER,

By BASIL KENNET, M.A. of C.C.C. Oxon.

*At simul Heroum laudes, & facta Parentum
Jam legere, & quæ sit poteris cognoscere virtus :
Alter erit tum Tiphys, & altera quæ vebat Argo
Delectos heroas : erunt etiam altera bella,
Atque iterum ad Trojam magnus mittetur Achilles.*
Virgil. Eclog. 4.

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405.02



To His Highness the Duke of
GLOCESTER.

SIR,

YOUR HIGHNESS can
 never rule so equal-
 ly in the Empire of
 Learning, but that the Poets
 will pretend to a particular

A 2

In-

The Dedication.

Interest in Your Protection,
as well as in Your Fame:
And the *Grecian* Masters, who
are the first of the Tribe,
will reckon themselves in-
jur'd, unless they have the
Honour of paying their
Duties before the rest.

In the Late Degeneracy
of Ancient Valour, they
have had the Hard Fortune
to pass for meer Romancers;
because their Worthies and
their Adventures appear be-
yond our present Notions
of Human Conduct and
Force: But from Your
HIGHNESSE'S Actions, they
expect a full recovery of
Faith and of Esteem: They
are

The Dedication.

are impatient for the Time,
when they may renew their
old Title to Prophecy; and
when the Fame of Your
HIGHNESSE'S Atchievements
shall justify the Miracles of
their Verse. For Princes
SIR, have this Advantage
above us the Vulgar Herd
of Scholars; that *we* read the
Story of Heroick Exploits,
barely to understand and
to admire them; *THEY* to
imitate, and to exceed them.

And whilst thus, with a
hasty kind of Loyalty, the
Good Old Songsters are
coming to wait on Your
HIGHNESS, 'tis no wonder if
they make use of any poor

The Dedication.

Guide to Conduct them;
never fearing that with
Your HIGHNESS's Justice, the
Worth of the Addressers can
suffer by the meanness of
the Introducer;

S I R ,

Your HIGHNESS's

Most Humble and most

Obedient Servant,

BASIL KENNET.

THE

T H E

PREFACE.

THE Pleasures and the Distasts which we receive from former Years and Men, are chiefly owing to our selves: Their favours affect us not, unless we apply them; and their Injuries have no force; but what they borrow from our Folly. The Good People of Antiquity never benefit us, 'till we work our selves with pains into their Acquaintance: and the Bad never corrupt us, but when we court their Company. 'Tis on this account that, while we neglect the Old Examples of Ignorance or Vice, the Patterns of Wit and Virtue engage our Curiosity as well as our Esteem. And among these, we entertain a particular Affection for the celebrated **AUTHORS** of Ancient Times: We are desirous of understanding their Actions and Fortunes as well as their Writings, and are the more eager to enquire into Their private Story, the more agreeably they divert us with the Adventures of other Men.

Yet Envy and Ingratitude have done their best to deprive us of this Satisfaction. Many of
the

The PREFACE.

*the Great Masters survive only in the Front of their Labours; and we read their whole History in a Line of the Title-page. Fame, with the ordinary Spirit of Informers, discovers Ill-Nature in her very Praise; and under the pretence of giving a Loud Sound to their Memory, excuses Herself from giving a Distinct one. Now the POETS have a deeper share in this Misfortune than the Professors of other Arts and Studies. Philosophers commonly leave numerous *Setts* behind them, which endeavour to enlarge their own Credit by smelling the Legends of their Founders. Orators, being allow'd a Hand in the Business of State, pass down in the Current of Common History: And the Historians themselves, while they illustrate the Times they live in, entwine their private Affairs with the Memorials of Publick Actions: and, borrowing the Vanity of an Art to which they lend Materials, never fail to draw their own Picture in their Noblest Work. But the Poet by the Rules of his Order, forswears Business as heartily as Riches: He is to cover himself from the World with Shades and Privacy; and even the noise of his own Praises must not be so great as to break the Cloud which inveils his Person. If he chance to Address his Verses to the Honour of the present Age, then perhaps Posterity may know the City, and the Times he liv'd in: But his chief Affairs lie amongst the the Old Race of Mortals; He is to revive Heroes that have died in their very Brass: And tho' he may possibly rescue Them from the Gulph
of*

THE PREFACE.

of Time, he is Himself commonly swallow'd in the Attempt.

If the MUSES have been civilly treated in any Chronicle, it must be in that of the Grecian Affairs. As they are reported to have been born in that Country, so they may with more justice be said to have given Birth to it. The Language, the Arts, the Civility, the Laws, the Religion, and the very Triumphs of Greece, all sprung from their Fountain, and were all nourish'd by their Streams. Nor indeed was their Service ill repaid, while the good Effects of it continued. In the flourishing height of Wisdom and of Empire, the Poets were rank'd amongst the Guardians of the State; and a Victory at one of their Contentions in the Theatre obtain'd as fair a place in the Publick Registers, as the Actions of a successful General. But when by a mutual failure, Greatness began to languish for want of the incitement of Wit, and Wit to sink because unsupported by Greatness: the Poetick Tribe, like a decay'd Family, not only suffer'd in their own Credits, but were unable to secure the Honours and the Achievements of their Predecessors. The Old Heroes in the Art of Verse had their Trophies scatter'd about in the wide Field of History; but their weak Posterity could not gather them into a Pile, and so they have roll'd down in the same Confusion to our Times.

To pick up some parts of these divided Honours, and to lay the Sacred Fragments together, is the Design of this small Attempt. The Cementing,
the

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the Polishing, the giving the nice touches of Symmetry and Life, should be the Care of Nobler Artists.

It was thought convenient, not to stop at those admir'd Masters whose Labours survive as well as their Memory; but to take in the most celebrated of the other Train, who live on the Stock of their Ancient Glory; and have made That their pass-port thro' so many Ages, since their truest Credentials have been lost upon the Way.

Some Endeavours after their proper Characters have been added in both Divisions: Because their Wit makes the best part of their Story; and because to give the Life of an Author without speaking of his Works, is no wiser Conduct, than to write the Memoires of a Prince or Hero, and to omit the Relation of his Exploits.

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Many lesser Faults (particularly in the Greek) have been occasioned by the Author's Absence.

OF THE
Lives and Characters
Of the Ancient
GRECIAN POETS.

PART I.

The Life of *HOMER*.

THE Age and Country of *Homer* have exercis'd the Criticks, more than all his Works, Historians are so much in the dark about these Points; that, if they were to be determin'd by a Majority, 'twould be hard to find two on the same side. In the mean time the Men of his own Profession have made their Advantage of the uncertain Dispute; have been willing their Great Master should be acknowledg'd of Divine Original, as well as their Art: And advis'd the contending Cities to resign the Prize to Heaven. Without doubt the Honour of Poesy is much advanc'd by the Noble Controversie about its Author. And while we own *Homer* to be Him,

B

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—Cujus

The Lives and Characters of the

— *Cujus de gurgite sacro*
Combibit arcana, vatam omnis turba furores.

From whose Immortal Stream the Tuneful Train
Derive their Transports and their Secret Vein :

We have the greater Veneration for him, the less we
are acquainted with his Source.

As when Old *Nilus*, who with bounteous Flows,
Waters an hundred Nations as He goes ;
Scattering Rich Harvests : keep's his Sacred Head
Among the Clouds still undiscovered *.

* Dr. Ba-
thurst on
Mr. Selden.

If we take the pains to examine all the Ancient and Modern Calculations, and compare them with one another : we find the greater part of the Votes declaring *Smyrna* the place of his Birth ; and fixing the time of it, between One and Two hundred Years before the Building of *Rome*. But then if we enquire farther into the Particulars ; the Prospect grows infinitely Darker : and he has scarce more Fables in his Poetry, than Authors have confusedly multiplied about his Life.

† In *Eu-
serpe*.

Indeed *Herodotus*, who according to his own Account † liv'd but Four hundred Years after him, is said to have drawn up the entire Story of *Homer*. And we have still among his Works a Piece, which promises us the same favour by its Title ; tho' Learned Men have not yet agreed to acknowledge it for Genuine. However, it cannot fail of a civil reception, while it is not manifestly convicted as a Cheat. And, supposing the worst, why may not we as well entertain our selves with the feign'd History of a Person we admire, as with the fancied Statue or Picture, when the true are irrecoverably lost ? In those Arts, if one single Mark or Feature be but known,

known, there is ground enough to proceed on in forming the whole Piece. And here, after all the strange Reports, we have still Certainty enough for a Foundation. Therefore, while we stick to the common Notion form'd of him by all the World, of a Blind, Indigent Bard, strowling up and down, and owing all his poor subsistence to his Muse: should the larger Memorials not appear strictly true; yet they must needs seem in some measure pleasant and agreeable, when they are built on so good a Bottom.

If then we may be allow'd to tell the Tale after *Herodotus*; His Mother *Crisbeis* was born and liv'd at *Cuma* in *Æolia*: where, happening to be with Child by a stol'n Embrace; her Guardian after her Parents Death, to avoid the Publick Scandal, sent her away to a Friend of his at *Smyrna*; which City had been lately founded by a Colony from *Cuma*. Within a little time after her remove, going with the Procession of Women to a Feast, celebrated near the River *Meles*, she was suddenly brought to Bed of *HOMER*; and gave the Boy the Name of *Melesigenes*, from the Place of his Birth.

Upon this Accident, she was oblig'd to leave the Gentleman, to whose Care she had been committed by her Guardian; and to set up in *Smyrna* for herself; getting her Livelihood by her Work. This thriv'd so well with her, that she did not only procure a Competent Maintenance, but could afford to bring up her Son in the Arts and Improvements proper to his Age. Her Industry and Prudence gain'd Her so fair a Character in the City; that in a little time she receiv'd the Addresses of one *Phemius*, an eminent Teacher of Letters and Musick; and after a long Siege, at last consented to Marry him. The Old Gentleman admir'd the extraordinary Parts of his Son in Law; and taking all the Care in the World of his Education, found him quickly so far before-

The Lives and Characters of the

hand with the rest of the Scholars, as to be able to cope with his Master in his own Art. And in short, at his Death, left him all his Effects, and the Command of the School.

Our Poet, falling to his Hereditary Profession, soon advanc'd it to such a prodigious degree, as to make himself the common Wonder, not only of his Countrymen; but of all the Strangers that resorted to *Smyrna*; on account of the Great Corn-Trade, for which that City was famous. Among other Foreigners who applied themselves to him for the Benefit of his Conversation; one *Mentes*, the Master of a Vessel, and a Man, as Times went, of tolerable Knowledge and Learning, was so taken with his Company; that by a great many fair Promises, he prevail'd with him to leave his School, and to go aboard for *Leucadia*, the Merchant's own Country. The Main reason of His Compliance seems to have been the extraordinary desire he had of informing himself in the Manners and Customs of different People; which he judged would be of great use to the design he had before form'd, of making Poetry the Business of his Life.

He had now furnish'd himself with abundance of Remarks on the Places occurring in his Travels. When, by reason of his ordinary Infirmary, a terrible Humour in his Eyes; not being able to make the whole Voyage, He agreed to be left at *Ithaca*: being recommended to the care of one *Mentor*, an Acquaintance of the Merchants, and a Man of the greatest Character for Justice and Hospitality, in that Island. And here it was that he pick'd up the main part of his Stories about *Ulysses*. His Old Friend the Merchant, returning some time after, and finding his Eyes a little better, took him aboard again: and carrying him about to many places, at last landed him at *Colophon*: where his Indisposition returned so violently as to take away his sight. He

He had reason to be tired of rambling now, and accordingly, as well as he could, repair'd home to *Smyrna*. But it seems he had lost all his Interest there, by leaving the City after so unaccountable a manner. So that finding himself in a fair way to be starv'd, he resolv'd to take a Journey to *Cuma*, where his Ancestors had liv'd; and to support himself as well as he could upon the Road, by his Begging and by his Muse. But finding his Poetry take very much in a little Town on the Way; He settled there for some time, and got his Victuals by Haranguing the People in Verse. However, supplies did not come in so fast, but that he quickly grew as Hungry as ever: and so took his leave of his Patrons, and went in earnest for *Cuma*. Here, surprizing the People with his Songs and his Art, he was encourag'd to address the Council for a maintenance: engaging upon that Consideration, to make their City the most Famous in the World.

The greater part of the Magistrates were at first inclin'd to accept his Proposal: only one of the Grave Gentlemen declaim'd bitterly against admitting him; and told his Wife Brethren among other things, that if they made a Custom of taking all the "Opines, or Blind Scrowlers, into their Protection, the Town would be fill'd in a little time with a company of useless Creatures, fit for nothing in the Earth but to breed a Famine.

And to this Accident *Homer*, ow'd his Name. After much Debate, this Opinion carried the Day, and was proclaim'd by the Crier; decreeing no support to be given to the Petitioner. Surpriz'd at the sad disappointment, he left *Cuma* for *Phocæa*: only wishing the Inhabitants at his Departure, that there might never rise a Poet in their Country, to celebrate so ungrateful a People.

Arriving at *Phocæa*, He plied his old Trade of Poesy; and made a shift by reading and showing his Verses, to keep Body and Soul together. There happen'd then to live in the City, one *Thestorides* a Raskally sort of a Pedant, whose Talent reach'd no farther, than to teach Children their Letters. However he had sence enough to admire the Excellency of *Homer's* Art; and thought he should make a fair Prize, if he could trick him out of his Wit. With this Design, he made his Applications after a very civil manner; and promis'd the Poet to allow him a convenient subsistence, upon condition he might have the liberty of transcribing those Pieces, which he had already by him, and whatever he should compose farther. *Homer* was glad of any security from Hunger and Cold; and so, without suspecting any Knavery, agreed to live with the Fellow; and to give him what liberty he pleas'd in relation to his Writings. Under the Care of such a Patron, he is said to have wrote the *Lesser Iliad*, * which began

Ἰλιον αἰείδω καὶ Δαρδανίην ἑὺπτολον,
 ἥς περὶ πολλὰ πάθον Δαναοὶ διεγέρτες Ἄρηϊ.

I sing *Troy's* Plains for Generous Steeds renown'd;
 Where the Brave *Greeks* such bloody Labours found.

Thestorides having receiv'd this Poem, and a great many other Pieces, that his Guest put into his Hands, thought it was time for him now to be gone, and to make the best Market of them he could. Accordingly, stealing away from *Phocæa*, he went for *Chios*; and there opening a School, and publishing *Homer's* Verses in his own Name, they thriv'd so much bet-

* *Aristotle* denies *Homer* to have been the Author of this Poem, *Poet.* cap. 24.

ter with him than they had done with their Author, that he quickly found himself possessed of a sufficient stock of Money, and a larger of Reputation. Poor *Homer* all this while was living hard on his Wit at *Phocæa*; and seem'd more concern'd to provide himself necessary sustenance, than to venture an uncertain quest after the Thief. But, a little while after, there happen'd some Persons of Learning to arrive there from *Cbios*; who, wondering to hear several pieces of Poetry recited by *Homer*, that they had been oblig'd with from another hand in their own City; took occasion to give an account of the new Schoolmaster, and what a Trade he drove with his Verses. *Homer*, understanding where his Sharper was fix'd, resolv'd to take the trouble of unkenneling him; and went presently to the Sea-side to meet with a Vessel for his Expedition. As ill luck would have it, there were no Ships directly bound for *Cbios*: however finding a Fleet ready to Sail to *Erythraea* with Wood, he thought it would not be much out of his way, if he embark'd with them for that City. Approaching the Mariners, he said a great many fine things to them, and easily prevail'd to gain admission into one of the Vessels. As soon as ever he was well seated, he began to show his Gratitude and his Art; and made his Prayer for their good Voyage in such Strains as these.

Κλῦθε Ποσειδάων μεγαλοσθενὲς ἱπποτάται,
 Εὐρυχόρη μέδων ἥδ' ἑλκῶν Ἑλικῶν Θ·
 Δδὲ δ' ἔσσην καλὸν καὶ ἀπείρονα νόστον ἰδύσθαι
 Νεώταις οἱ νηὲς πομπῇ ἡδ' ἀρχαὶ ἱσάν.
 Δδὲ δ' ἐς ὑπάρματα ὑψικρήμνισσι Μίμνησθε
 Ἀλκίδων μ' ἐλθέσθαι βροτῶν δόξαν γὰρ κυρῆσαι.
 Φῶτά τε ποιέμεν ὅς ἐμὸν νόον ὑπερπύσσας,
 ΩΝΟΣΙΟ Ζῆτα ξένισιν ξενίης τετραχύν.

Hear me, Great *Neptune*, whom the Waves
 obey,
 Whose Trident makes the trembling Shores give
 way;
 But rules Fair *Helicon* with gentler Sway.
 Grant these Good Men, that o're thy Realm are
 born,
 A Prosperous Gale, and bless their safe Return.
 While I securely reach the Sacred Lands
 Which Stately *Mima*'s awful height commands.
 Direct me to some Host that will be kind;
 And aid my search; 'till the Vile Wretch we find;
 Who thus with impious Theft repay's my Love,
 And breaks the Rites of *Hospitable Jove*.

Whatever his Prayers might signifie, they had a fair Gale to drive them to *Erythrae*. But here things did not go altogether so well as *Homer* could wish. For getting a Friend to enquire at the Harbour, he heard of no Ships that were ready to make a Voyage toward *Chios*. However to try his Fortune, a little farther, he desir'd to be led along by the Sea-side, something lower, to the Place, where the Fishermen us'd to ply with their Boats. Some of these appear'd to be Bound for *Chios*, but were so Churlish as to deny a poor blind Fellow the small favour of a Passage. *Homer* nettled at their rudeness, broke out into his ordinary Revenge of Verse.

Ναῦται ποιστοῖσι συζῆν' ἐναλίγκιοι ἄνθρωποι,
 Πτωχάων αἰὲν ἡμῶν βίον δύσζηλον ἔχοντες,
 Αἰδέσθ' οὐδ' ἐνείκελ Διὸς, σέβας ὑψιμέδουσιν,
 Δεινοὶ γὰρ μέτοισι ξενίῳ Διὸς, ὅς κ' ἀλήτῃται.

Hard-hearted Villains, whom the milder Sea
 Keeps (like its Cormorants) on Wrecks and Prey:
 Expect

Expect *Jove's* Vengeance ; for his Bolts prepare :
Tis *Jove* makes Strangers his peculiar Care.

Thus disappointed of his Hopes he sat down very melancholy on the Shore : when presently after he heard the same Seamen bawling near the Land ; they having been driven back by a Tempest to the Place, where they set out. He did not fail to make his advantage of this Accident, but told them gravely, that the only Cause of their Misfortune was their base refusal of his Request ; and engag'd they should have a good Voyage, on condition they'd be more civil, and honestly take him in. The Fishermen, upon second thoughts, easily imagin'd something more than ordinary in the case ; and consented to hoist him into the Boat. But as soon as they had cross'd the Sea, they went about their Affairs, and left the Poor Passenger on the Beach to shift for himself. It seems he straggled luckily enough toward *Cbios* ; but met with an Adventure in the way, which stop'd his Journey and his Designs. For happening in his Ramble to follow the Cry of a company of Goats, that were feeding in the Country, he lighted at last on the Goat-herd himself : who enquiring into his Condition, and receiving a most lamentable story of Troubles and Afflictions ; took pity on the Distressed Stranger, and led him into his Hut. As soon as they had refresh'd themselves with a little Food, *Homer* beginning a pleasanter Tune, and a Relation of his former Travels ; work'd himself into the entire love and esteem of his honest Host, and was oblig'd with a Lodging there for that Night. The next Morning, the Goat-herd thought it his Duty to acquaint his Master with the good Fortune. Accordingly, leaving *Homer* in the Cottage, with the promise of a speedy return, he repair'd to *Bolissus*, (a Town hard by) where his Master liv'd, and inform'd him

him what a Miracle of a Man he had met with ; desiring his Advice in the Point how he was to be dispos'd of. The Gentleman had no great inclinations to countenance a blind Vagabond ; however he order'd the Stranger to be brought to him, to see if he answer'd his Character. The Goat-herd returning to the Field, led *Homer* into Town, and presented him to his Master. And he, after much talk, receiving full satisfaction of the Wisdom, Ingenuity and Integrity of his Guest ; intreated him to take up his Quarters there in the House, and to engage in the Institution of his Sons. *Homer* accepting the Proposal with a thousand Thanks ; immediately fell to his Charge. And here it was that he Compos'd abundance of his lighter Pieces, with universal Applause, particularly the *Battle of the Frogs and Mice*. The report of his residence in the Neighbouring Parts, soon reach'd *Cbios*: Upon which Advice, *Thestorides* thought fit once more to give him the slip, and was glad to sneak away with the first Fleet, and seek his Fortune.

Homer, however satisfied with his new Patron's Favours, yet could not entirely forget the main design of his Expedition. - So that after a considerable stay, he beg'd leave to carry on his first Pursuit, and to proceed for *Cbios*. Here, tho' the Thief was fled who had occasion'd his Journey, yet he found his Labour very well spent, meeting with extraordinary encouragement, and quickly raising himself a flourishing School ; where he instructed the Youth in his own Verses. And now, being arriv'd at a Happiness he never before enjoy'd, a plentiful Fortune ; he got him a Wife, and resolv'd to fix in so good Quarters. Under these easie Circumstances he compos'd his Nobler Works ; taking particular care to make a grateful mention of those Persons, from whom he had receiv'd the chief Obligations of his Life.

Thus

Thus he brings in *Mentor*, who had treated him so kindly at *Ithaca*, as one of the Prime Ministers of *Ulysses*, and him to whom the Prince when he set forward for the *Trojan War*, committed the Charge of his Family, and his Concerns. And what's more Honourable, having occasion to introduce *Pallas* in a Mortal Shape, he gives her the form of *Mentor*. His Father in Law and Master *Phemius's* Care he has repay'd in that grateful Commemoration of him, in the first of the *Odyssey*,

Κήρυξ δ' ἐν χερσὶν κίθαριν φευγλλήϊ ἴθνα
Φημίω, ὅστις πολλὸν ἐχέινυτο πάντας αἰείδων.

His shining Harp the Herald straight resign'd
To *Phemius*, Prince of all the tuneful Kind.

His Friend *Mentes* the Merchant stands too upon
Record,

Μέντις Ἀρχαίου δαΐφρονος ἑυχρμας εἶπας
Υἱός, ἀτάξ τεύεσσι φιληρέτμοισιν ἀνέσσω.

Mentes my Name I boast, Stout *Anchial's* Son:
And my just sway the Sailing *Taphians* own.

The Fame of *Homer's* Poetry was not now confin'd to *Ionian*, where he had pass'd his Life, but made an equal Noise in *Greece*. So that among the vast Number of Strangers that us'd to visit him for the sake of his Wit, some at last prevail'd with him to take a Voyage into those Parts. He was mightily pleas'd with the Invitation: and having in the first place inserted several Honourable touches on the City *Athens* in his Poems, he set Sail, and arriv'd at *Samos*, where he took up his Winter Quarters.

During

The Lives and Characters of the

During his stay there, his way of maintaining himself, was at the time of every New Moon, to go about, with a Chorus of Boys that led him, to the Houses of the Greatest Persons in the City, and to sing this kind of Ballad, or *Wassail* at their Doors.

Δῶμα περισσεύουσ' ἀνδρὶς μέγα δαμνίως,
 "Ὅς μέγα μὲν δύναται, μέγα δὲ βρῖμαι, ἔλκετο δὲ.
 "Αὐτὰρ ἀπακλίεινθε θυρεῖ. Πλῦτο γὰρ ἴσμεν
 Πωλὲς, σὺν πλῆτῳ δὲ καὶ ἐνερσέσσιν τιθαλίῃ,
 "Εἰρήνη τ' ἀγαθὴ. ἔσπε δ' ἄγχα, μιστὰ μὲν οἶν,
 Κυρκαίη δ' αἰὲ κατὰ καρδίαν ἔρπον μάζα.
 Τῷ παῖδός δὲ γυνὴ κατὰ διαβολὰ βόσκειν ὕμνον
 "Ημίονοι δ' ἄλυσσιν κραταίποδες ἐς τῆδε δῶμα.
 "Αὐτὸ δ' ἴσον ὑφαίνοι ἐπ' ἡλικίῳ βεβαῖα.
 Νευμαί σσι, νῦμαι ἐμαυτοῖς, ὥς χαλιδίον.
 "Ερκα' ἐς περιδύμενοι καὶ οἱ μάλιστα δύστος οἱ δὲ μὴ,
 "Ουχ' ἐκείμεν. ὃ γὰρ συνεικένεστι ἐνθάδε ἡλθίμεν.

At our Masters Great House, Merry Tribe, here we
 stand,
 To praise his just Wealth, and applaud his Com-
 mand.
 Let the Barrs be knock'd off, and unlock the Proud
 Gare,
 While Plenty and Peace make their Entrance in
 State.
 May Joys here, like Rivals, contend which shall
 Reign ;
 And *Ceres* with *Bacchus* the Combat maintain.
 May the Nymph, whose sweet Charms our Young
 Patron have won,
 Drawn by Prancing high Mules, ride in Triumph
 to Town.
 And when the Gilt Coach it's fair Load shall resign,
 Beneath her gay Feet may the bright Amber shine.

May

May her Wit to her Needle fresh Labours afford;
And o'er the rich Loom spread the Fame of her
Lord.

Thus our Visits and Vows we repeat thro' the Year,
And with the new Seasons, like Swallows, appear.
In th' Porch we wait Your Boon: say quick, wil't
come, or no;
We've a long round to make; when our Song's
done We go.

This Begging piece of Cant, was held in great veneration for a long time after in *Samos*; and used constantly to be sung by the Boys on the Festival of *Apollo*.

In the Spring, *Homer* thinking on nothing but his Journey to *Athens*, embark'd with some of the People of those Parts, and landed at *Ios*. Here finding himself violently ill, and the Town being at a great distance from the Harbour, he laid down upon the Grass near the Shore. In this Condition the Fishermen met with him, and encounter'd him with their Famous Riddle, of

"Αὐτὸ ἔλαβεν ἀπὸ τῆς θαλάσσης, καὶ οὐδὲν ἔλαβεν ἀπὸ τῆς γῆς."

(*Leaving what's took, what we took not we bring*)

which, they say, he not being able to expound, died with Grief. But the true account is, that his former Distemper was the cause of his Death; which happen'd soon after in *Ios*. The People of the City, and the Passengers who had born him company thither, paid their last Respects to him in an Honourable Burial. His Tomb stood by the Sea-Shore; and had this Epitaph engrav'd on it in a later Age; when his Poems had gain'd the Approbation of all the World.

Εὐθὺς ἄν

Ἐσθλὰ δ' ἔργα καλλιῶν ἐπὶ δ' αἶα καλῶνται,
 Ἀνδρῶν ἡρώων κακομήτορα δαίτω Ὀμήρου.

In this blest'd Earth his Head old *Hom*er shrouds,
 The first of Heroes, or the last of Gods.

This is the miserable account we have of *Hom*er : these are the faint shadows Antiquity reflects at such a distance. But if we recal the Mind from the dark view of his Story, and fix it all at once on the Reliques that he has left us ; our Pity is turn'd into a deeper Wonder : We forget the rude Draught of his Person and Fortune, to contemplate on the Nobler Image of his Soul. The Blind Songster immediately vanishes ; and in his room we are presented with the Father and Prince of Verse the Preacher of Wisdom and Vertue, the Founder of Arts and Sciences, the Great Master of Civil Life, and the Counsellor of Kings.

The Ancients have heaped much higher Titles on him than these. But 'tis easie to observe, that their Rhapsody of Praises is rather founded on particular Excellencies, than on the entire Beauty of his Poems, and the justness of the whole Designs. They admir'd the vastness of his Thought, the torrent of his Words, the sweet Charms of his Fictions, and the usefulness of his Precepts and Counsels : But they had little regard to the Master-piece of his Divine Art, his Conduct and Institution. It's true, *Aristotle* and *Heracl* have laid down a number of Rules drawn from Nature and Reason : by applying which, they sometimes applaud his Contrivance in General ; and sometimes insist on the discovery of peculiar Graces. But then they either commend the whole, without examining the Parts ; or else they illustrate the Parts without intimating their Relation to the whole.

They

They either show us the fine Machine at one view, without taking it to pieces: or else they lay those Pieces at too great a distance, and never give them us all in the same Light. The most Judicious and Ingenious *Bossu*, who built his Doctrine of the Epique Poem on the Foundation they had laid, is the first that has drawn *Homer* at his full length: Attoning, by this eminent piece of Service, for the many useless Labours of his Countrymen in the same Field; by which, in the Judgment of a Great Man, *They seem rather to have valued themselves, than improv'd any body else.*

'Tis from *Bossu* then, that we must thus learn the Design, the Construction and the Use of the *Iliad* and the *Odyssey*.

'In all matters which we undertake with deliberation and conduct, the end propos'd is the first thing in our Minds, and that by which we govern the whole Design, and it's particular parts. Now the End of the Epique Poem being the Regulation of Manners; 'tis this the Poet must have first in his View, before he set's to Work.

'But then, there's a great deal of difference between the Philosophical and the Poetical Doctrine of Manners. The Schools content themselves with the consideration of Vertues and Vices in general. The Instructions which they give are calculated for all States, People, and Ages. The Poet now, has a nearer concern for his own Countrymen, and a particular eye on the present Distresses and Inconveniencies that they labour under. With this design he chuses some Moral Point, the justest and the most proper that he can imagin: and to urge the Truth of it, he does not so much employ the force of Reasoning, as the Arts of Insinuation and Pleasure; accomodating himself to the particular Customs and Inclinations of those, who are either to
' be

' be the Subject or the Readers of his Work. Now
' let us see how exactly *Homer* has answer'd these
' Rules.

' He found the *Grecians*, for whose Instruction he
' wrote, divided into as many independant States
' and Principallities, as they had Towns of any con-
' siderable Note: notwithstanding which, they lay
' very often under a necessity of uniting in one Body
' against a Common Enemy. Now it being impos-
' sible to joyn these two different Conditions or Go-
' vernments in one Maxim of Morality; or a sin-
' gle Poem: He has built them into two separate
' *Fables*. One for *Greece* in general, as join'd in a
' Common Body; tho' compos'd of parts otherwise
' not depending on one another. The other for e-
' very particular state, as they may be suppos'd to
' have stood, in time of Peace, when they had no
' Obligation to such an Union or Alliance.

' As to the first of these; 'tis a known Remarque
' that in all Confederacies compos'd of independing
' States, the Good Success is in a great Measure ow-
' ing to the fair Understanding maintain'd by the
' Chief Commanders. And on the contrary, that
' scarce any Miscarriage happens, which was not oc-
' casion'd by the Heats and Jealousies, and Ambition
' of the different Princes; and the uneasiness they
' pretend to feel in obeying any single General. So
' that the most useful Lesson *Homer* could give his
' Countrymen, consider'd in this Relation; was to
' set before their Eyes the sad Calamities which must
' necessarily fall both on the People and the Princes,
' by the unhappy Ambition, Discord and Stub-
' bornness of the latter. He takes therefore for the
' Foundation of his *Fable* this grand Truth, That the
' *Misunderstanding between Princes is the ruin of their*
' *States*.

' But

' But this Truth, before it can be set in its full
' Light has need of a second to sustain it. 'Tis ne-
' cessary in such a Design, not only to represent the
' Confederate States at first quarrelling among them-
' selves, and so, unfortunate: but to show them af-
' terwards reconcil'd and victorious. Let's see how
' he has joyn'd these matters in one sole universal
' Action.

' Here are several Princes, independant one of
' another, united against their Common Enemy.
' The Person who has been chose *Generalissimo*, hap-
' pens to offend the most Valiant of all the Confe-
' derates. The affronted Prince is enrag'd to such a
' degree, as to relinquish the Union, and to enter
' into an obstinate resolution of engaging no farther
' in the Common Cause. This Mis-understanding
' affords the Enemy such an advantage, that the Al-
' lies are in a fair way to quit their Enterprize with
' disgrace. The Prince himself who made the separa-
' tion, is not without his share in the Evils which he
' has brought on his Party. For having given his
' dearest Friend leave to Succour them in an extream
' necessity: this Friend of his is kill'd by the Gene-
' ral of the Enemies. So the quarrelling Chiefs
' being both grown wise at their own Expence,
' the matter is taken up; and they joyn Forces as
' before. The happy Consequence of which recon-
' cilement is, that this Valiant Prince who had with-
' drawn, not only brings the Victory to his side;
' but compleats his private Revenge, by killing with
' his own hands the Author of his Friends Death.

' See here the first Plan of the Poem, and the Ficti-
' on uniting in one important and universal Action
' all the particulars on which it is rais'd.

' Now this must be made probable, by the circum-
' stances of Time, Place and Persons. There must
' be Men found out of eminent Character and Fame

' either in History or otherwise, on whom this Fable may be handsomely fix'd. *Homer* has chose the Siege of *Troy*, and supposes the Action to have pass'd there. To that Aery Gentleman of his Brain whom he fancies Valiant and Cholerick, he gives the Name of *Achilles*; his General of the Confederates he calls *Agamemnon*; and the Enemies Chief, *Hector*; and so of the rest.

' He has still another task left; the accommodating himself to the Manners, the Customs and the Genius of his Auditors, the People of *Greece*; to engage them to read his Work, and to gain their Approbation, by the Praises he gives them: So that they might forgive him those Faults which he must necessarily represent in some of his chief Personages. He has acquitted himself of these Devoirs to admiration, by making the Victorious Princes and People, all *Grecians*, the Ancestors of those whom he is concern'd to flatter.

' But not being content to propose only the principal Point of the Moral, which he designs to teach, so as to fill up the rest of the *Fable* with vain Garniture and useles Incidents: He extends his Moral by its necessary Consequences. For, in the Question before us, it is not enough to know, that a good understanding should be always maintain'd among Confederates; but 'tis a piece of Wisdom of almost equal importance, if any Division happen, to keep it secret from the Enemy: that their Ignorance may hinder them from making any use of the Advantage. And, in the second place, while such a Breach is not really made up, but only disguiz'd, it is by no means adviseable to press on the Enemy very vigorously; least we discover the weakness which we are oblig'd to conceal.

' Now

' Now the Episode of *Patroclus* conveys these
' two Instructions in a most admirable manner. For
' when he appear'd in the Arms of *Achilles*, the *Tro-*
' *jans*, taking him really for that Prince reconcil'd
' and reunited to the *Grecians*; presently ran away,
' and relinquish'd the Advantages which they before
' had over the Confederates. But *Patroclus* who
' ought to have been satisfied with this success, as-
' sailing *Hector* too closely, and forcing him to a sin-
' gle Combat: soon let him understand, that 'twas
' not the true *Achilles* which his Armour cover'd; but
' an Hero of much inferior prowess. In short *Hector*
' kills his Antagonist; and recovers the Advantages
' his Men had lost on the feign'd Reconciliation of
' *Achilles*'.

' The *Odyssey* was not made, like the *Iliad*, for the
' instruction of all the *Grecian* States join'd in a Con-
' federate Body; but for the use of each State as it
' subsisted singly. Now a State being compos'd of
' two parts, the Head that commands, and the
' Members that obey; both these have need of in-
' struction; the one to govern, the others to submit
' to Government.

' There are two Vertues necessary for a *Governour*,
' Wisdom to order, and Care to see his Orders put
' in Execution. The Wisdom of a Politician is not
' acquir'd but by long experience of all sorts of Affairs,
' and by an exact knowledge of all the different forms
' of Regiment in the World. Then again, the Care
' of Administration never permits the Supream Go-
' vernour to be far from home; but obliges him to
' a constant residence: And those Princes who ram-
' ble from their States, are in great danger of losing
' them; in regard they give occasion to the highest
' Disorder and Confusion.

‘ These two Points may easily be united in the
 ‘ same Person. A King leaves his Subjects to visit
 ‘ many Forreign Courts; where he informs himself
 ‘ of the Manners and Customs of several Nations.
 ‘ Hence there naturally arises an infinite number of
 ‘ Incidents, Dangers, and Adventures very useful for
 ‘ advancing the Doctrine of Politicks. On the other
 ‘ side this absence of the King draws a thousand di-
 ‘ sturbances on the Kingdom; which are not con-
 ‘ cluded till his return, whose Presence only can re-
 ‘ establish Affairs. So that the Absence of the King
 ‘ will have the same part, and the same effects in
 ‘ this *Fable*, which the Division of the Princes had in
 ‘ the other.

‘ The *Subjects* have scarce need of any more than
 ‘ one general Maxim, which is, to suffer themselves
 ‘ to be govern’d, and to obey faithfully; whatever
 ‘ reasons they may fancy to themselves against the
 ‘ Orders they receive. ‘Tis easie to join this Instru-
 ‘ ction with the other, by furnishing this Wise and
 ‘ Industrious Prince with Subjects, who in his absence
 ‘ are more inclin’d to follow their own Judgments
 ‘ than his Commands: and by showing from the
 ‘ Miseries which their Disobedience brings upon
 ‘ them, the unhappy Consequences which almost
 ‘ necessarily attend these Private Counsels when car-
 ‘ ried on in opposition to the Supream Power.

‘ But now, as ‘twas necessary that the Princes of
 ‘ the *Iliad* should be Cholerick and Contentions;
 ‘ so it’s as necessary in the *Fable* of the *Odyssey*, that
 ‘ the Chief Person be sage and Prudent. This rai-
 ‘ ses a mighty difficulty in the Fiction: because
 ‘ this Chief Person ought to be absent, for the two
 ‘ Reasons already given; which are essential to the
 ‘ *Fable*, and compose the principal Spring: and yet
 ‘ he can’t absent himself, without transgressing the
 ‘ other Maxim of equal importance, that a King
 ‘ ought

ought upon no account to ramble from his Country.

It's true indeed, there are many necessary Causes which might be a sufficient Cover to the Prudence of our Politician in this case: But then, such a necessity is important enough of *itself* to furnish matter for a Poem: and this Multiplication of the *Action* would be faulty. The Remedy therefore is, in the first place, to fix this necessity and this departure of the Hero, *without* the Bounds of the Poem. And, Secondly, the Hero, having been oblig'd to absent himself for some reasons antecedent to the *Action*, and placed *without* the *Fable*; he ought not embrace this opportunity of instructing himself; and so wilfully keep from his own Dominions. For, at this rate his Absence would be plainly voluntary, and they might justly impute to him all the Disorders that broke out at Home.

So that in the Constitution of the *Fable*, the Poet ought not to take for his *Action*, and for the Foundation of his Work, the departure of a Prince from his Country; nor his voluntary stay abroad, but his Return; and that too as it is retarded against his Will. This is the first Idea which our Poet gives us. His Hero makes his first appearance in a remote Isle, sitting by the Sea-shore, and surveighing the Water with Tears in his Eyes; as the Obstacle which had so long oppos'd his return, and kept him from the sight of his dear Country.

Lastly, As this forced delay is something more natural and more likely to happen in Voyages by Sea; *Homer* has judiciously pitch'd on a Prince, who reign'd in an Island.

Let us see then, how he has fram'd the whole Action; making his Hero a Man of Years, as necessary for improving himself in Wisdom and Politics.

' A Prince being oblig'd to quit his Country, and
 ' to lead an Army of his Subjects on a Foreign Ex-
 ' pedition: having gloriously accomplish'd this Ad-
 ' venture, is leading back his Victorious Forces to
 ' his own State. But in spite of all the Arts and
 ' Endeavours with which his Impatience can inspire
 ' him; the Tempests keep him on the Way several
 ' Years; and cast him on many Countries, differing
 ' in Manners and Government from one another. In
 ' the midst of these Dangers which he encounters,
 ' his Companions, refusing to obey his Orders perish
 ' all by their own Fault. Mean while the Great
 ' Lords in his Territories, abuse his absence, with
 ' the vilest Insolence, and put all things in Confusi-
 ' on at home. They lavish his Riches; they endea-
 ' vour treacherously to murder his Son; they would
 ' constrain his Lady to accept of one of them for a
 ' Husband: and carry on their violent courses with
 ' so much the more liberty, in regard they persuade
 ' themselves, that he will never see them again. But,
 ' in the End, the Prince returns; and, only making
 ' himself known to his Son, and to some Persons,
 ' who still continued Loyal, and firm to his Inte-
 ' rest: He is himself the Witness of his Enemies
 ' Impudence; He gives them their just punishment,
 ' and restores to the Isle that Peace and Tranquilli-
 ' ty which had suffer'd Banishment with him.

' Here, as the Truth which serves for the Founda-
 ' tion of this Fiction, and which with it composes
 ' the *Fable*, is, that the absence of a Person from his
 ' Concerns, and his Negligence in his own Affairs,
 ' are the Cause of great Disorders at home: so the
 ' principal and the most essential part of the *Action*
 ' is the Absence of the Hero. This takes up almost
 ' the entire Poem: for not only his real Absence is
 ' of many Years continuance: but even after his
 ' Return, he do's not let himself be publicly known:

' And

‘ And this prudent disguise, of which he makes so
 ‘ great an advantage, has the same effects on the Au-
 ‘ thors of the Troubles, and on those who know no-
 ‘ thing of his coming home; as if he was still abroad.
 ‘ So that he is absent with relation to them, till such
 ‘ time as he discovers himself in their Punishment.

‘ The Poet, having thus compos’d his *Fable*, and
 ‘ join’d the Fiction to the Truth, has made choice
 ‘ of *Ulysses* King of the Isle *Ithaca* to sustain the chief
 ‘ Character; and has distributed the inferior parts a-
 ‘ mong *Penelope*, *Telemachus*, *Antinous*, and what other
 ‘ Names he pleases.

‘ We need not here insist on that multitude of ex-
 ‘ cellent Precepts, which are so many parts and na-
 ‘ tural Consequences of the Fundamental Truth; and
 ‘ which the Poet has so artificially disguis’d in those
 ‘ Fictions, that are the Episodes and the Members
 ‘ of the Grand Action. Such are these Moral Ad-
 ‘ vices. *Not to intrude into the Mysteries of Government*
 ‘ *which the Prince would keep secret.* This is repre-
 ‘ sented to us by the Winds sow’d up in a Leathern
 ‘ Bag; which the miserable Companions of *Ulysses*
 ‘ would needs be prying into; and so lost the use and
 ‘ benefit of them. *Not to be captivated by the Charms*
 ‘ *of an idle and unactive Life:* such as the Songs of the
 ‘ *Sirens* invited to. *Not to suffer our selves to be be-*
 ‘ *sotted with Pleasures,* like those Wretches who were
 ‘ chang’d into Beasts by *Circe*. With an infinite num-
 ‘ ber of other Instructions necessary for all sorts of
 ‘ Persons.

‘ This Poem is more for the use of the People than
 ‘ the *Iliad*; where the Subjects suffer more by the
 ‘ ill Conduct of their Princes, than by their own
 ‘ Miscarriages. But in the *Odyssey* the loss of his Sub-
 ‘ jects can by no means be charg’d on the Hero: On
 ‘ the contrary, this Wise Prince leaves no means un-
 ‘ tried to make them happy partakers of his Return.

' Thus the Poet tells us in the *Iliad*, that, he *Sings*
' the *Anger of Achilles the Cause of so many Grecian's*
' *Deaths*. In the *Odyssey*, on the other side, he takes
' care to let us know, that, *the Subjects perish'd by their*
' *own Default*.

' It's nevertheless very true, that these mighty
' Names of Kings and Heroes; of *Achilles, Agamem-*
' *non*, and *Ulysses* represent no less the meanest Citi-
' zens, than the *Cæsars the Pompeys* and the *Alexan-*
' *der's* of the World. Men of ordinary rank are
' equally subject to lose their Estates, and to ruine
' their Families, by Quarrels and Divisions, or by
' their negligence in managing their Affairs, as Per-
' sons of the highest Quality. So that they have as
' much occasion for *Homer's* Instructions, as Kings
' themselves; and are perhaps as capable of profiting
' by them '.

Those that set up for Scepticks in Criticism, may easily say that, all this is but Scheme and Hypothesis; and that *Homer* never understood Politicks and and Oeconomics half so well, as since *Bossu* has been his Tutor. That the fine Train of Allegory or (as they will rather term it) *Mystery*, is not owing to the Poet's Imagination but to our own: while, be- in once grown enamour'd of his Muse, we not only see a thousand new Charms about her, to which she is really a Stranger; but like craz'd Lovers, turn her very imperfections into Beauties.

But sure if Theories in Philosophy, are so much in fashion, Theories in Poesy might hope to be as kindly receiv'd. 'Tis now a days the Character of Fools to admire what they don't thoroughly know: But the Men who pretend to Thought and Sence, will never esteem a thing 'till they fancy they understand it. Thus they are not ravish'd with the fair variety of

Nature, till they have fram'd some kind of Clue to the Mazes of her Works; and a reason for every appearance, every little Feature in her Face. They would not admire the Celestial Motions, unless they carried their Spheres about with them in their Heads; and could measure the steps of every rowling Orb. And certainly, they cannot be better pleas'd with a Poet, till they form some Notion of his Conduct and Design. They cannot value his Magick, unless they conceive how 'tis wrought: nor acknowledge the Power of any Charms, that pretend to conquer, without being understood.

Thus, were this Doctrine no more than a probable Hypothesis, it would be of real use to the World; because it would recommend the Poems to Mens esteem; and by that means, inforce the Lessons they convey. But we may as rationally imagin that all the Letters which express the *Iliad* and the *Odyssey* were jumbled into their present Order by a chance throw: as that the Poems were compos'd by the Author without some General and useful Prospect. And, when we are to judge what this Prospect was; we must be guided by the Natural drifts and turns of the main Actions, and by the Manners of the People for whom he wror. And then, we shall be carried into the same Plan which *Bossu* has finish'd, and of which *Aristotle* and *Horace* drew the first Lines.

It must be acknowledg'd, that the same Excellent Father, and other late Masters have rais'd on this Model, several new structures, which probably never entred into *Homer's* Brain. Thus particularly, that the Divinities whom he employs, are sometimes Virtues and Vices, sometimes Natural Appearances, and only sometimes the Supream Powers of Heaven, is a Distinction which if *Plato* and *Pythagoras* had ever heard of, 'tis not likely that one of them should have banish'd

banish'd the Poet his Common-wealth for speaking injuriously of the Gods; or the other have made him do Pennance in Hell for the same Crime.

They are indeed as much in an extreme, who make *Homer* infallible, as those who despise him for a trifling Dotard. He could not paint his Deities without Spots and Blemishes; And must we allow him a Prerogative which he thought fit to deny Heaven? Or when all the rest of the World, Immortals and Mortals are fast asleep, must he only with his *Jupiter* * be excus'd from Nodding? We may take *Horace's* word for it that he does sometimes *Nod*; and my Lord *Roscommon's*, that he now and then proceeds a little farther. But then commonly he does it for Company: and because in his Age the same Fit had taken the greatest part of Mankind. Thus his own ΟΙΟΙ ΝΤΝ ΒΡΟΤΟΙ ΕΙΧΙ, if rightly manag'd, would confute all the vain Cavils of his Modern Opposers. Those nice Gentlemen, who, because Wit and Sence are the same in all Ages, must needs have Manners and Humours and even Languages to be the same too. For the three main things which offend their curious Palates, are the Fables which we find in *Homer*, the odd Manners of his Heroes, and the Improprieties (as they call them) of his Style. And in all these Charges, they show themselves so very *Modern*, as to think the World always was, just as they found it. Otherwise, is it possible they should be ignorant, that Poetry and Fables made up the Learning and the very Religion of the Old Heathens: Fables to conceal the Doctrines, and Poetry to convey the Fables? Could they be ignorant that the Wisest and most Judicious in all Ages believ'd those Stories no more than they themselves; all of them

*Αὐτοὶ μὲν οὖν θεοὶ τοὶ αἰὶ ἀσπίς ἱερουργοῦσι
 ἑὸν τεύχεον ἄλκι' ἐν ἔξ' ἡρώεσσιν ἔσσουσιν.

Iliad. 2.
 think.

thinking what *Strabo* has the boldness to declare,
 ' That Mankind being naturally desirous of Know-
 ' ledge, and the ignorant and undisciplin'd part of
 ' Men no better than Children, 'twas fit they should
 ' be plied with such Notions, as would at the same
 ' time satisfy their Curiosity, and enforce their Obe-
 ' dience. The same excellent Author will inform
 them, ' That it being absurd to hope in those dark
 ' times, that Women and the common Multitude
 ' should be drawn to Religion, Holiness, and Fide-
 ' lity, by the reasonings of a Philosopher; there was
 ' need, besides these, of some Superstition to con-
 ' strain them; which Superstition could not be carri-
 ' ed on, without Fables and Prodigies: And that
 ' thus the *Thunder-bolts*, and the *Goats-skin Shield* of
 ' *Jupiter*, the *Trident*, the *Torches*, the *Snakes*, and
 ' the *Ivy-Rods*, were all Fables, and so was the whole
 ' System of the ancient Theology.'

But if the modern Cavillers should prove so complaisant
 to Antiquity, ~~as not~~ to be offended at Fables in general,
 they will say, they only dislike *Homer* for the absurd use
 of them; that is, for inserting a great Number of such
 as cannot be reconcil'd to any rational Allegory; o-
 ther that are absolutely impossible; and some, which
 instead of instructing and encouraging the People in
 Virtue, seem rather to countenance the vilest Disorders.

To the first of these Objections it may be return'd,
 that while the greater part of the Fictions disclose
 some glorious and useful Moral, it is unreasonable
 to exact the true Allegory of every little Adventure.
 They may as well, when they read a Fable in *Aesop*,
 as suppose the *Dog and the Shadow*; not be satisfied
 with the general Caution against leaving real Goods
 for Appearances: unless they could expound the par-
 ticular meaning of the *River*, and why the *Cur*

should have a piece of *Flesh* in his Mouth, rather than any other Food. Thus their Niceness would appear very impertinent, tho' we should suppose that a great many of *Homer's* Stories were designed for no farther use, than to be the necessary Attendants of those other Fictions which they allow to contain some plainer Instruction. But what if it should be admitted for a fair Conjecture, that the Poet did really shadow a perpetual Lesson, in every part of the piece, but laid a great deal of it so artificially, as to be discover'd only by those Persons whom he should favour with a Clue to the whole Labyrinth? Why might not *Homer* have as numerous a Train of Followers, as *Orpheus* and *Musæus* are said to have gain'd by the same Arts? And then, why might not he (like the Masters of other Sects) besides the general Instruction to all the World, have concealed some deeper Doctrine in his Verses, design'd only to be known by the Tribe of his own Scholars?

If a Man was to read *Tasso's* ~~Alfieri's~~ *Jerusalem*, he would presently apprehend a great many useful Notices scatter'd through the *Action*; such as the necessity of joining the force of Piety to that of Arms; the weakness of the Powers of Hell, when engag'd against Heaven, and the like. But is it probable he should see yet farther within a second Curtain, and conceive that *Jerusalem* there signifies *Civil Happiness*; *Godfrey*, and the other Heroes, each of them some particular *Power of the Soul*; and that the Common Soldiers make up between them *Man's Body*, unless he had read the Author's *Allegory* prefix'd to the Poem; and seen the obscure Treasure pointed to by the same Hand that hid it?

To those who charge *Homer* with the impossibility of some of his Fictions, *Bossu* and *Dacier* will answer, that the want of probability may generally be excus'd upon account of some attending Circumstance.

And

And that thus all the monstrous Relations about *Circé*, *Polypheme*, the *Syrens*, &c. tho' absolutely false and extravagant, yet may pass with a good Air enough, if we consider what sort of People those were whom *Ulysses* entertains with such Recitals. And they were the *Phæacians*, whom the Poet takes care to describe, as a soft, effeminate, idle Race of Mortals, living at a great distance from the Civil World; and desirous of no other Knowledge but that of Tales and prodigious Occurrences.

This Apology carries a fair Face, and may be sufficient to establish *Ulysses* his Credit with his *new* Enemies, because they are not likely to look so far as the latter end of the Poem to confute it. But what if they should light by chance on that place in the Twenty third Book, where the Hero is said to have oblig'd his Lady at his return, with an Account of the same mad Adventures, the same *Polypheme*, and *Scylla*, and *Circé*, which had so charm'd his Foreign Auditors? They will certainly bring this as an invincible Argument, that the stupidity of the *Phæacians* ought not to excuse the extravagant absurdity of those Stories: unless we suppose the Travelling Prince, after the Sight of so many Cities and Manners, not to have been able to distinguish between a virtuous *Penelope*, and a Debauch't *Alcinous*. Therefore, if we may venture to wander a little from such great Guides, as *Bossu* and *Dacier*; the reason of *Homér's* Impossibilities in the *Odyssey*, is not to be laid on the little spot of *Phæacia*, but upon the whole Heathen World. Did not the Priests continually amuze the staring Multitude with Relations much more prodigious than any of *Ulysses* his Tales? And was not all the Philosophy for many Hundred Years after *Homér*, a wilder Romance than any part of his Poesy? Indeed there was plain necessity for this old Conduct. 'Twould have been as vain an attempt to
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have endeavour'd the keeping simple Creatures in awe by rational means, as to talk serious sense to little Children. Both were to be charm'd into their Duty by Prodigy and wonder. The Law-giver applied his Stories like the Nurse: and the *Gorgons* were as useful for maintaining the Quiet of Tribes and Societies, as the *Bug-bears* for securing the peace of the Cradle.

The last part of the Charge against *Homer's Fables* is generally own'd; where a great many of them are accus'd of serving rather to the encouragement of Men in Vice, than the inclining and inciting them to Goodness. All the brave Advocates and Champions that his Fame holds in pay, have not been able to guard it from this Attack. Being forc'd to acknowledge, that those unworthy representations of the Celestial Powers which run through every Story, must needs have advanc'd the Cause of Impiety in the ignorant World; because the unthinking part of Mankind were not able to look behind the gross Veil which cover'd these Sacred Matters; and so were miserably abus'd, mistaking the deform'd and odious Shadow for the real Beauty and Substance, and esteeming the most dangerous Fictions, as solid and necessary Truths. 'Tis in vain to urge, that these unhappy Proceedings may be justified by considering the particular Circumstances of every Business. As, that the rude Scene of Love between *Mars* and *Venus* may be reconciled to a Decorum, if we observe, that 'tis neither the Poet nor the Hero, nor so much as an honest Man that gives the Relation; but the dissolute *Phæacians* sing it at a publick Festival; as if the Poet design'd only to show us, that the idle Arts of softness and luxury, are the Source of the most sinful Pleasures; and that the Men who spend their lives in these Disorders, naturally take a pleasure in hearing such shameful Recitals, and in making

king the Gods themselves sharers with them in their Debauches. * For this fine Allegory would not have hindred the ill effects of the Fable, unless every private Grecian had been blest with as Nice a Wit as Monsieur Bossu, to understand it.

The Original of the Heathen Superstition is an enquiry too difficult and too tedious to be here engaged in. And yet we must have some Notion of it, because *Homer* is like to find no shelter, unless he takes Sanctuary behind the Altars of his Country. If then we consider the greatest part of the first Nations after the *Dispersion*, immediately corrupting into the grossest Ignorance, we may easily imagine the very Principles of true Religion to have been extinguish'd among them; except some few Reliques of Natural Maxims, which remaining in wiser Heads, fitted them for Law-givers and Founders of States. Now 'twas necessary for these great Designers to let the People have some Apprehensions of the supreme Powers of Heaven, whose authority was to keep them in their Duty. But it being impossible that the abstracted Notion of one Eternal, Infinite, and Almighty Being, should take any firm hold on Minds guided only by the outward senses; some Corporeal Images were to be introduc'd, which might maintain a vigorous Impression on the Fancy, by the resemblance of some things with which it was better acquainted. This might be offered as a reason why they cloathed the Sovereign Being in a material shape, before they presented him to the adoration of the vulgar; still leaving him the Power of Invisibleness, and of taking any new Form he pleased. But now when they had divested the Heavenly Nature of its infinite and uncompounded Essence, they found themselves obliged, to take away the Unity too,

a Bossu du Po. Ep. l. 5. ch. 2.

the Multitude would never have stood in due awe of one only Supreme Ruler in the Skies, whom they conceived in Form and Limbs not much unlike themselves; nor have allow'd his Power so prodigious an extent beyond his Body. Therefore, besides the chief *Jupiter*, every corner in Heaven and Earth too, was fill'd with Inferior Deities; who tho' they were properly no more than Officers to put their Great Master's Pleasure in Execution, yet had the power of punishing any Crime committed in their particular Districts. But still, because no *Divinity* could have maintain'd his force upon the People, unless he had his peculiar Name and Story to run always in their Heads, and to keep their thoughts in play: 'Twas thought convenient to let them know that these Heavenly Governours were once Mortal Princes, who for their great Services to Mankind, had merited so exalted a State. And thus every God came to have his Legend, consisting of the mighty Adventures he had pass'd through during his Humane Condition. And because many of these Worthies liv'd at the same time, hence came they to be engag'd in many common Intrigues. And from these arose their Loves, their Flights, their Wars, their Antipathies, and Friendships. Thus the Multitude arriv'd at the entertainment of these Adventures; the Civil Power encouraging their Curiosity, and retaining the Poets to give it Satisfaction.

'Tis not unlikely, that the Government might hope for some farther Benefit from this Indulgence, than is commonly imagin'd. For 'twas reasonable for them to suppose, that the People acknowledging the *Power* of the Gods at the same time as they related their *Failings*; would, upon the same Principle, refuse to take any occasion from the Faults of their Rulers to resist their Authority. But would conceive Gods and Princes both to act by Prerogative, and to have

have a just right of punishing the same Actions in their Inferiors, which their own high Station, and their exemption from common Duties excus'd, or justifi'd in themselves.

Perhaps when Learning and Arts came to be more refin'd, the wise Masters who sat at the Helm might find the bad consequence of these Doctrines, and that the People would never grow heartily averse to sinful Courses, while they had so great Patrons and Examples, and could make Heaven a partner in their Guilt. And therefore the State might again call the Poets to its assistance, who by framing an useful explanation of every old Story, should hinder the more knowing Persons from taking offence; and at least give an uncertain amusement to those who could not apprehend the Exposition.

Thus without doubt in many Cases the Fable was not *cast on* to cover the Allegorical Truth; but the Allegorical Truth *spread under*, to disguise the Fable. For it can never be denied but that there were once really such Men as the Ancients call'd *Saturn*, *Jupiter* and *Bacchus*, tho' we have had so many old, and so many new Morals to make out the Mystery of their Stories, and of their Names.

If now it at all appears from these Conjectures, that the original of the ridiculous Stories about the Gods, was not owing to the extravagant Fancies of the Poets, but to the necessity of the Times, and to the Rules of State: Can *Homer* be justly condemn'd for carrying on the same Design with a better Grace; that is, for presenting the old Fictions in a new dress, and so bringing them nearer to a hidden and Allegorical meaning? But indeed, should he plead Guilty to the whole Indictment, and thro himself on the Mercy of his Judges; 'twould be very hard if we should require the strictest Piety in the Ancient Poets, while we are forc'd to dispense with it in the

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Modern;

Modern; if our Zeal should exact from a Pagan *Homer* the Purity of a *Christian*, while our Complaisance can allow in our *Christian Homers* the Liberty of *Pagans*.

But our new *Zoilus's*, whatever plausible *Actions* they may have against *Homer's* Fables, are shamefully *Cast*, when they come to accule him of Indecencies in his Manners and in his Style. They are exceeding angry, to hear *Ulysses* boast of his being the best Cook in the World, and challenge any Man to cut Meat, serve Wine, or make a Fire with him. And to see *Achilles* himself trying his Faculty at the same Employment. But then they have forgot the Character of the ancient Simplicity, when among the good Primitive Mortals 'twas reckon'd no dishonour, for the greatest Person to take care of his meanest Family Concerns, and upon occasion to perform the common Offices in his Kitchen, or in his Stable. *

With just as much reason, they complain of *Homer's* Comparisons and Epithets, which they imagine to be gross Improproprieties. They are affronted to find *Ajax* compar'd to an Ass: when all the while, not only the Word is good and lofty enough in the Greek and Hebrew, as Mr. *Boileau* observes, ^b but the Beast too was in esteem with the Ancients (as it is still in some Countries) and had the Honour to carry Kings and Princes, as well as Prophets and Priests.

Ulysses too gives them a great disgust, when being in a violent Fury with the desire of punishing the lewd Gallants, tossing and tumbling from one side of the Bed to the other; he is compared to the Belly of a Beast, with the Fat about it, broiling on the Coals,

* *Dacier* on *Aristot.* Poet. cap. 26.

^b *Reflections Critiques sur Longin.* pag. 226.

and being often turn'd by the Fellow that takes care of it for his Dinner. Whence the facetious Mr. *Perault* tells us, that *Homer* compares *Ulysses* to a *Black Pudding on the Gridiron*. A Jest that he borrowed, as *Boileau* informs us, from an old lamentable Translation of the *Odyssey* into French. Now it's likely, that Similitude was taken from the Sacrifices, in which we know the Fat was especially regarded. Besides, the Bellies of some Animals were reckon'd heretofore most delicious Meat, and much above the condition of our Modern Tripe.

'Twere tolerable if this scrupulous niceness were only impertinent; but 'twould be no hard matter to prove it impious too. For there are abundance of Expressions in the Holy Scriptures which agree no better with the Genius of Modern Times and Languages. Thus particularly these two Comparisons of *Ajax* and *Ulysses* seem to have something much of the same mode of Speech with them, in the Bible. *Jacob* in the 49th of *Genesis*, at the 14th says, *Issachar is an Ass stooping between two Burdens*. And in *Ecclesiasticus*, the 47th at the 2d, *David* is said to have been Separated from the Children of *Israel*, as the Fat is separated from the Flesh.

But the most usual Folly, is the sneering at all such Epithets, as would perhaps look ridiculous in our Modern Phrase. Thus the Grave *Malbranche* observes, that the Title of *modus vivens*, which is fix'd on the Hero of the *Iliad*, would be a more proper praise for a Fleet-Hound or a Race-Horse.^b Yet sure the Custom of giving most Princes and Great Commanders some distinguishing Epithet, is not so very much worn it, but we may find Examples enough of it, even in the Histories of later Times. Sure,

^a *Reflexions Sur. Longin.* p. 211.

^b *Preface de la Recherche.*

Charles the Simple, and *Lewis the Lazy* of *France*, as well as our *Robert Short-bowe*, and *William Rufus* might make us more merciful than to scout poor *Achilles*, for his old Sir-name of *Light-foot*. But indeed this swiftness of Feet was always esteemed a Quality worthy of the noblest Captains, among the Ancients. Otherwise *David* would not have applied it so in his Divine Poesy. Yet he says of himself, that God had made his Feet like Harts Feet. And reckon'd it among the Excellencies of *Saul* and *Jonathan*, that they were swifter than Eagles, as well as stronger than Lions.

Monsieur Perrault, who has been so hardy as to undertake the Cause of the Moderns against the Wisdom and the Arts of Antiquity, tho' he has not fail'd to make the best of every one of these little Cavils, yet seems to have been sensible of their weakness. And therefore, for fear the Name and Authority of *Homer* should defend Him against such slight attacks, he wisely begins his Censure with maintaining, that there was never any such Man in the World.^a That the two Poems, the *Iliad* and the *Odyssey*, are nothing but a Collection of many little pieces by several Hands, join'd altogether in a Body. In as much, as the Siege of *Troy* being the general Subject of the Poets in the Times when we pretend he liv'd; there came out commonly twenty or thirty Poems on that Action every Year, and the Man that made the best Verses gain'd the Prize. Till at last there happened to be some sort of Men in the World, who took a fancy to join the best of these pieces together; and accordingly putting them into some Order and Method, they form'd the *Iliad* and the *Odyssey*.^b

When he's put on the proof of this fine Hypothe-

a Parallele des Anciens & des Moderns. Tom. 2. p. 23.

b Pag. 24.

is, he owns that he has indeed no demonstration, but is ready to produce very strong Conjectures. These strong Conjectures are, first, that *Homer's Works* are call'd *Rhapsodies*; the reason of which Name could be nothing else, but their consisting of a parcel of Songs tag'd together; no Person ever after giving his Poems the same Title. Secondly, that we don't know the Country of *Homer*; and that therefore it is probable, every one of those Cities which laid claim to his Birth, had really produc'd one of those petit Poets, who compos'd some part of the Works.

Now, as to the first of these Objections, what a surprize Monsieur *Perrault* would be in, if he should be told, that the word *Rhapsody*, is nothing but a Corruption from *Rhapsody*, or at least has the same signification; taken from the Boughs of Laurel which the publick Reciters of *Homer's Verses* us'd to carry in their Hands; but indeed that one phrase of *Pindar*, *ῥαψῶν ἐν τῷ ἀοιδῷ* is enough to confute this Notion. We may venture therefore to grant, that the word *ῥαψῶν* comes from *ῥάψω* *ἀοιδῶν* to sew or tag Verses together. But then is it not very natural, that this Name might first be given to any Poem of considerable length; and at last applied more properly to Heroic Poems; and by way of eminence to those of *Homer*?

It's certain *ῥαψῶν* is us'd by the Ancients, as well for making Verses, as for singing them in Publick: and *ῥαψῶν* signifies as well the Poets themselves, as the Reciters of their Works. *Lucian* calls *Hesiod* *ῥαψῶν*, and *Sophocles* gives his *Sphinx* the same Title, from her making Verses. And so too, after the *Rhapsodists* were establish'd into a Company of Men who sung Verses at Festivals and on Publick

Occasions, they were not confin'd to *Homer's Works* (as a great Man * imagines) but rehears'd the Compositions of many other famous Poets ^b. Tho' indeed, his Writings being the most esteem'd and admir'd, they were beholden to him for the chief part of their Employment; and in gratitude took the Name of *Ὀμηρεαί*, as *Athenæus* * informs us. But there would have been little occasion for this latter Title, if their first of *Πάριος* import'd the same thing.

Besides, if Mr. *Perrault* would deign to look at the beginning of any Book in the *Iliad* or the *Odyssey*, he would find that particular Book distinguish'd by the Name of such a *Rhapsody*; and therefore according to his Explication of the word, he would have the same reason to say that each Book was patch'd up of odd Verses, as each Poem of odd Books.

His second Scruple, about our ignorance of *Homer's Country* will weigh no more than the first. For how many other Authors have we, whom we acknowledge and admire in their Works, tho' we are not inform'd of the Place of their Birth? At this rate, because we cannot yet settle the Country of *Duns Scotus*, he must presently pass for one of his own Logical Chimera's. And we must lose our own *Homer* *Jeffrey Chaucer*, because he is contended for by several Counties, and adjudg'd certainly to none.

But Mr. *Perrault* is so much a Gentleman, as at last to suppose that *Homer* might indeed make the Forty eight Books, which we find in the *Iliad* and the *Odyssey*; but then he says 'tis almost beyond dispute that he never form'd those entire Poems. What in his Judgment puts this matter, *almost beyond dispute*, is a passage of *Ælian's* various History; which

a Mr. Boileau. b See *Athenæus* lib. 13. c Lib. 14.

indeed in *Perrault's* Words proves what he desires; but in *Ælian's* quite contradicts and spoils the whole Business. He draws the Argument after this manner;

'*Ælian*, whose Testimony is by no means contemptible, plainly tells us, 'twas the Judgment of the Ancient Criticks, that *Homer* never compos'd the *Iliad* and the *Odyssey* any otherwise than in little scraps, without any unity of Design. And that he gave no other Name to these particular pieces (which he made without order or method, in the heat of his imagination) but the title of the Subjects that they treated of: that he call'd the Song, 'which afterward made the first Book of the *Iliad*,' *The anger of Achilles*; *The numbring of the Vessels*, that which was turn'd into the Second Book. The Combat of *Paris* and *Menelaus*, that which we have for the Third Book, and so of the rest. He adds, that *Lycurgus* the *Lacedemonian* was the first who carried these separate pieces into Greece; and that 'twas *Pisistratus* who modell'd them, as we are saying, and who made the *Iliad* and the *Odyssey*, in the manner we now see them, consisting of Four and twenty Books, in Honour of the Four and twenty Letters of the Alphabet.

Thus Mr. *Perrault*, after his haughty and dogmatical manner, has made *Ælian* speak in his Citation; and now 'tis fit *Ælian* should speak for himself. His Words then in his 13th Book, Chap. 14th, as nearly as they can be rendred, are to this effect.

'The Ancients us'd to sing *Homer's* Verses in separate Pieces. Such as they nam'd, *The Fight near the Ships*; *the Dolonia*; *the Valour of Agamemnon*; *the Catalogue of the Vessels*; *the Patroclea*; *the Redemption of Hector's Body*, *the Sports in Honour of*

‘ Patroclus, and the Violation of the Oaths. All these
 ‘ in the *Iliad*. In the other Poem, *The Pylian Expedition*,
 ‘ the Visit to Lacedemon; the Den of Calypso;
 ‘ the Ship; the Fables of Alcinous; the Cyclops, the
 ‘ Descent into Hell; the Baths of Circe; the Field-Adven-
 ‘ ture, and the meeting of Laertes. But the entire
 ‘ Works of Homer, came late into Greece; being
 ‘ brought by *Lycurgus* the *Lacedemonian*, when he
 ‘ return’d from his *Ionian* Voyage. Afterwards *Pi-*
 ‘ *sistratus*, putting them all together, first publish’d
 ‘ the *Iliad* and the *Odyssey*.

Now is there in all this, one word of Mr. *Perrault*’s
 Sence, or the least reflection on *Homer*’s Honour? Does
Ælian speak of the Poet’s way of composing by scraps;
 and not of the Peoples getting his Verses by heart in
 little parcels, and giving those parcels, what Names
 they pleas’d? But, (what was the boldest stroke of
 all) does the Historian say that *Pisistratus* made the
Iliad and the *Odyssey*? It’s true indeed we find *confecit*
 in the Latin: but besides that we may construe
 that rather *made up*, than *made*, it is manifestly a
 false Translation. For the Greek word is *Ἀνέκρουε*;
 which imports no more than to show or exhibit to
 the Publick ^a.

This is the Substance of what the most Judicious
Boileau has return’d to *Perrault*’s Citation of *Ælian*.
 But there is a farther discovery behind, which, if it
 takes any thing from *Perrault*’s Impudence, lays a
 great deal more on his Ignorance. The truth of the
 matter then is this. Our terrible Champion did not
 venture so far as the Greek or Latin either, for this
 Specimen of his Learning; but took the passage just
 as he found it in Father *Rapin*’s *Comparisons*: where
 the Story is told exactly after the same unfaithful
 manner, and for the most part in the very same
 words ^b.

^a *Reflexions Sur Longin*. p. 179. *La Compar. d’Homere &c de Virgile*. p. 153.

But,

But, because the most delicate of the *New Criticks*, may be willing to stand to the Judgment of so Gentleman-like a Wit as *Horace*; (except *Perrault* who will say *He was prevail'd on by the Vulgar Error* *) there cannot be a better conclusion, than his Character of our Great Poet; as he gives it his Friend, in the easie way of an Epistle.

Lib. 1. Epist. 2.

*Trojani belli scriptorem, maxime Lalli,
Dum tu declamas Romæ, Præneste relegi:
Qui quid sit pulchrum, quid turpe, quid utile, quid non,
Plenus & melius Cbrysis & Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
Fabula, quâ Paridis propter narratur amorem,
Græcia Barbariæ lento collisa duello,
Stultorum regum & populorum continet ævus.
Antenor censet belli præcidere causam.
Quid Parus? ut saluus regnet, vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peleiden festinat & inter Atreiden.
Hunc amor: ira quidem communiter urit utrumque.
Quicquid delirant reges, plectuntur Achivi;
Seditione, dolis, scelere, atque libidine, & ira,
Iliacos intra muros peccatur & extra.
Rursus quid virtus, & quid sapientia possit,
Utile proposuit nobis exemplar Ulysses.
Qui domitor Trojæ, multorum providus urbes,
Et mores hominum inspexit; latumque per æquor,
Dum sibi, dum sociis reditum parat, asperamulta
Pertulit; adversis rerum immersabilis undis.
Sirenium voces, & Circes pocula nôsti:
Quæ si cum sociis stultus cupidusque bibisset;
Sub dominâ meretrice fuisset turpis & excors:
Vixisset canis immundus, vel amica luto sus,*

a Parallele. T. 2. p. 22.

*Nos numerus sumus, & fruges consumere nati;
 Sponsi Penelopes, nebulones, Alcinoique
 In cive curandâ plus æquo operata inventus.
 Cui pulcrum fuit in medios dormire dies, &
 Ad strepitum cubaræ cessatum ducere curam.*

While Rome, Learn'd Sir, obeys Your Powerful
 Tongue,
 Our cooler Shades repeat the *Trojan Song*.
 Where the Wise Muse has fix'd such lasting Rules,
 As baffle all our Sects, and shame the Schools.
 Where, Vice and Vertue stand, and Wrong and
 Right,
 All at full Length, all in their truest Light.
 Before this bold Assertion raise a doubt,
 If not engag'd, pray hear my Reasons out.

The Tale, where *Paris* with his lew'd Amour,
 On Barbarous Plains consumes the Grecian Power,
 Discovers what rash Heat what Danger springs
 In senseless Crouds, when rul'd by senseless Kings.
Antenor to the *Trojan* Cheifs declares
 What only Cure must stop the desperate Wars.
 Begg the loose Dame may be with speed restor'd;
 Due to the Vengeance of her injur'd Lord.
 No Hopes, no Threats the stubborn Youth can
 move,
 To save his Crown by parting with his Love.

Mean while Old *Nestor* calls up all his Charms,
 To joyn the wrangling Princes, and their Arms.
 The wrangling Princes wilder Thoughts engage;
 One melts with tender Love: both burn with Rage.
 Madness is their Prerogative alone;
 But on the guiltless Herd the Common Plagues
 come down.

While

While Vice and Sin like *Fatal Neuters* stand;
Reign in the Camp, and in the Town command.

Ulysses will as a fair Pattern show,
What Wisdom's Art, and Virtue's Power can do.
Who, while from *Burning Troy* his Troops he led,
Such Change of Manners saw, such different Coasts
survey'd.

In Seas unknown so many Labours bore,
To land his Crew upon their Native Shore.
His Breast still firm against the pressing Load
Of Adverse Fate, and still Superior to the Flood.
The *Sirens* Songs and *Circe's* Magick Draught;
You can't but know: which had the Hero fought,
With the same Gust, as his unthinking Train,
He too had felt her Spels, and drag'd her Chain;
Losing at once by Lust, his Shape and Wit,
Bark't by her side, or wallow'd at her Feet.

We too are drawn. *We* are the numerous Fools
That croud the Ranks and swell the Muster-Rolls.
Rude Cyphers, of Dame Nature's careless blotting;
And only born to keep her Fruits from rotting.
Penelope's Gallants, meer Pimps and Sharks;
Courtiers of soft *Alcinous*; thoughtless Sparks,
That in base Ease the lazy Hours employ'd,
To smooth their Skin, and to distend their Hide:
Believ'd it Heavenly Bliss to sleep till Noon,
And in the Lute's sweet Voice their useless Passions
drown.

HESIOD.

HESIODVS.

*HESIOD.*

THE time of *Hesiod* is generally computed with relation to that of *Homer*: and therefore cannot be expected to stand in a much fairer Light. Some Authors, chiefly on account of the gravity and simplicity of his Stile, make him the Elder of the
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two * some place Him a long time after ^b *Homer*. Many affirm them to have been contemporaries, and to have contended for the Prize of Poetry in a Famous tryal of Skill ^c.

The Younger *Scaliger* in his Animadversions on *Eusebius* ^d has observ'd, that there is one passage in *Hesiod's* Works, which if some able Astronomer would be at the trouble of the Experiment, might serve to demonstrate the Poet's Age within Seventy Years. Because he tells us himself that, when he liv'd, the Constellation *Arcturus* rose *Acronyally* on the 8th of *March*. He alludes, without doubt, to that place in the *EPTA*,

ἔϋτ' ἂν δ' ἐξήκοντα μετὰ τροπὴς ἡλίου
 χαίμεν ἐκελύον Ζεὺς ἡμᾶς, δὴ ἦα τότε ἄστρ
 Ἀρκτῆρος[⊙] σφαιρῶν ἰσθὶν εἶεν Ωκεανοῖο
 πρῶτον συμφοῶν, ἐπτήλλειαι ἀεχυνέμεν[⊙].

But then, when Sixty Winter-days have run
 Since *Jove* turn'd back the Chariot of the Sun:
 The Great *Arcturus* leaves Old Ocean's Flood,
 And, soaring, spreads his Midnight-Orb abroad.

The Danish Astronomer *Longomontanus*, has taken the pains to solve this * Problem : And, upon a long Proof, finds, that *Hesiod* wrote in the Year of the World 2918, 140 Years after the Trojan War; and consequently 100 before *Homer*, if we fix him in the 240 Year of that Period. But on another necessary consideration, the Astronomer afterwards substracts one half from that Interval; and so, bringing them nearer

a *Jul. Scalig. Poet. l. 1. c. 5. Accius in A. Gell. l. 3. c. 11. Marm. Arund.* b *Cicero. Cat. Maj. Solin. Patere.* c *Plutarch Sympos. l. 5. Philostrat. Heroic. in Euphorb.* d *Ad Num. M. CCLV. c Sphaericarum Lib. 2. cap. 5. p. 83.*

together, agrees pretty well with the *Arundelian* Marble, which makes them between Thirty and Forty Years distant: The Numeral Letter which should show the exact Year being worn out.

Hesiod has been more kind than *Homer*, in regard that he has given us an account of his Country and Descent; But perhaps it was not so much with design to oblige the rest of the World as to abuse the Place where he liv'd by an unpleasant description; after having receiv'd some considerable affront there, which *Paterculus* thinks was the Imposition of a Fine. Whatever the occasion was, in his *EPTA* speaking of Trading by Sea, he address'es his Brother *Perfes* with this account of their Father's first Seat and his Remove.

Ὡς περ ἱμάς τε περὶ καὶ σκῆ, μέγα νόστιμ' Πέρσῃ,
 Πλατίζεσκεν νηυσὶ, βίη καὶ χρημίνῃ ἰδῶν
 Ὅς ποτὶ καὶ τῷδ' ἔλθε, πολλὸν δ' αὖ πόντον ἀνύσας,
 Κόμῳ Ἀπολίδῃ σφελιστὸν, ἐν νηὶ μαλαίνῃ
 Οὐκ ἄρει' αἰῶνος, ἢ δὲ πλεῖστον τε καὶ ὄλβον,
 Ἀλλὰ κακὸν πόντον, ᾧ Ζεὺς ἄνδρῶσι δίδωσι,
 Νείκεσσι δ' ἄγχι Ἐλικῶν ἑζυρῇ ἐνὶ κόμῳ,
 Ἀσκηρ, χεῖμα κακῇ, θύρου ἀργαλῆς, ἐδότης ἰδῶν

'Twas thus our Father, simple *Perfes*, row'd
 Half his poor Life away, to earn his Food.
 'Twas he came hither too; o're Waves unknown,
 In his Black Ship, from *Cuma's* ancient Town!
 No glutting Wealth, no Joys too great to bear,
 Forc'd him for refuge to a Foreign Air:
 But Need and Cold, and all the Meagre Train
 That *Jove* sends down to punish sinful Men.
 Near *Helicon* he fix'd his last Retreat,
 In paltry *Askra's* miserable Seat.

With Winter Storms, and Summer Suns oppress'd;
And never fit to lodg an Human Guest.

By this we find that his Family (as well as *Homer's*) was originally of *Cuma* in *Æolia*, now *Faio Nova*, about Thirty Six Miles North of *Smyrna*. Whence his Father remov'd to *Ascra*, a little pittiful Village of *Bæocia*, juſt by the Mountain *Helicon*. The Names of his Father and Mother we muſt learn from ſome other Intelligence. And *Suidas* tells us they were *Dius* and *Pycimene*; and that he went with them very Young in their Voyage to *Ascra*.

His Father ſeems to have thriv'd a little better in *Ascra*, than he did in his own Country. Yet poor *Hefiod* could arrive at no higher employment, than to keep Sheep on the top of *Helicon*. In this condition, the Muſes met with him, and took him into their Service: if we'l believe his own relation of the Adventure.

Αἱ τὸ ποδ' Ἡφιδεν καλὴν ἰδίδαξαν αἰεθλὴν,
"Αἶνας ποιμαίνον θ' Ἑλικῶνθ' ὑπὸ ζαείοιο.
Τόνδε δὲ με πρῶτα διαὶ πρὸς μῦθον ἔειπεν,
Μῆσαι ὀλυμπιάδης κῆρυ Διὸς αἰγρόχοιο,
Ποιμῆες ἀγραυλοὶ, καὶ ἐλέγχα, γαστέρες οἶον,
"Ἴδμεν Ψευδῆ πολλὰ λέγειν ἱπύμοισιν ὁμοῖα,
"Ἴδμεν δ' εὖτ' ἰδύλωμεν ἀληθῆα μυθήσασθαι.
"Ὅς ἔρασεν κῆρυ μεγάλη Διὸς ἀρετὴ ἔπαισι.
Καὶ μοι σῆπ' ἔειπεν ἴδεν, δάφνης ἑιδυλῆθ' ὄζον,
Δριψάδας Σηλόν. ἐπέπνυσται δὲ μοι αὐδὴν
Θείην, ὅτε κλύομι τὰ τ' ἐωρόμενα, πρὸ τ' ἔοργα.
Καὶ με χέλονθ' ὕμνεῖν μακάρων γένθ' αἶν' ἔοργον,
Σφᾶς δ' αὐλὰς πρῶτον τε, καὶ ὕστερον ἄην αἰεθλὴν.

a Baudrand Geogr. in *Cuma*.

They

*They taught their Hesiod first the Reeds to tune,
Feeding his Flock on Heavenly Helicon.*

*In words like these the Daughters of High Jove,
Olympu's fairest Guests declar'd their Love.*

' Swains, that all Night can on a Mountain dream,

' And love your Belly, but neglect your Fame.

' We are the Maids that Sacred Truths reveal,

' Or dress sweet Fictions, 'till they pass as well.

Thus spake th' Immortal Sisters, and bestow'd,

A Scepter on their Slave, a Laurel Rod,

*Pluck't from their greenest Tree, and in the
fairest Bud.*

Opening, at one strange Prospect, to my Mind,

*What Scenes of Time had pass'd, and what pres'd
on behind.*

Gave me a Voice Divine, and bad me grace

Their Native Heaven; and sing th' eternal Race.

But most themselves: adorning with their Name

My earliest Labours, and my latest Theme.

The main part of this Story has been thought an Allegory, designed to intimate, that *Hesiod* sleeping one day, as he describes, happen'd to dream, that Nine young Maids came and fed him with Laurel Berries. Whence, in that superstitious Age, it being inferr'd that he was particularly chosen by Heaven to be an excellent Poet: He left his Profession of a Shepherd, and applied himself wholly to Arts and Learning; in order to the improving of the Divine Gift, which he had receiv'd after so extraordinary a manner ^a. But perhaps it might be no more than a piece of Poetical Vanity; under which notion it is scouted by *Lucian* in a whole Dialogue ^b. And

^a *Tzetzes* Schol. in *Hesiod.* p. 2. Ed. *Heins.* ^b pag. 926. Edit. *Bourdclot.*

Ovid seems to have had much the same opinion of the Business, when in the entrance on his *Art of Love*, declaring the truth and sincerity he intended to use, he says.

*Non ego, Phæbe, datas à te mihi mentiar artes,
Nec nos æria voce monemur avis.
Nec mihi sunt visæ Clío, Clíusque sorores,
Servanti pecudes vallibus Ascræ tuis.*

Phæbus, I boast no Gift by thee conferr'd,
I hear no Counsels of a Whistling Bird.
I ne're was courted by the tuneful Maids,
Driving my Sheep to *Ascræ's* Rural Shades.

Ovid indeed might have spar'd so unkind a reflection, since he himself took the same course in the exactest of his Works the *Fasts*: Where sometimes his Muse, sometimes Old *Janus*, sometimes *Mars* himself, are brought in, talking familiarly with the Poet: And yet this Conduct is generally look'd on as a very great Beauty to the Design.

Virgil was more favourable in his Judgment of a Person to whom he was so much oblig'd. And therefore, only turning the Rod of Laurel into a set of Pastoral Reeds, he takes occasion from this Story to pass the highest Compliment in the World on *Hesiod*; at the same time paying his respects to the Name of Old *Linus*, and referring the whole Design to the Honour of his Patron *Gallus*.

*Ut Linus, hæc illi, divino carmine Pastor,
Floribus, atque apio crines ornatus amaro,
Dixerit: hos tibi dant, calamos, en accipe, Musa,
Ascræo quos ante seni, quibus ille solebat
Cantando rigidas deducere montibus ornos.*

Eclog. 6.

E

How

How *Linus*, now deputed by the Throng,
 Master Divine of Pipes and Rural Song;
 His Hair with Flowers, and partly Chaplets press'd,
 Their Hero's Welcom, and their Vows express'd.
 ' These Reeds the Mules to Your Lips commend;
 ' The same they lent their Old *Ascræan* Friend.
 ' By whom inspir'd, Descending Trees they led
 ' To mix in Chorus with the Flocks he fed.

When the Old Man was dead, *Hesiod* divided the Stock that was left, with his Brother *Perseus*. But *Perseus* by corrupting the Judges got half of *Hesiod's* share. This injustice was so far from provoking the Poet to any resentment; that instead of bewailing his own hard Fortune, he only pitied those poor mistaken Mortals, who did not know that the Arts of Moderation and Contentment could baffle the Philosophers Maxim, and make *Half more than the Whole*. The Story is one of his own telling in the beginning of his *EPTA* address'd to his Brother; where he advises him to Labour and Industry as much a surer way to encrease his Fortune, than attending on Courts of Law, and engaging in unjust suits.

"Ἦδη μὲν γὰρ κλέεον ἰθαυτομέδ', ἀλλὰ τε πολλὰ
 ' Ἀρπύζων ἐρύρεις, μέγα κυδαίνων βασιλῆας;
 Δωροφάγους, οἳ τένεθ' ἰδὼν ἐθέλουσι διεῖσαι.
 Νίκοι, ἐνδ' ἴσμεν ὅπου πλέον ἥμευ παύεις,
 ' Οὐδ' ἔστιν ἐν μαλαγῇ τε καὶ ἀσφοδύλῳ μίγ' ὄνειαρ
 Κρύψασθαι γὰρ ἔχουσιν οἱ βίον ἀνθρώπων.

Lately we met in Court, resolv'd to share
 Our Father's Stock; and prove our Title clear.
 When You the *Bribe-devouring* Judges greas'd,
 And with rude Hands one half my Portion seiz'd.

*Unhappy they to whom God ha'n't reveal'd,
By a strong Light, which must their sense controul,
That half a Great Estate's more than the Whole!
Unhappy, from whom still conceal'd do's lye
Of Roots and Herbs the wholesom Luxury! **

* Mr. Cowley

This ΠΑΕΟΝ ΗΜΙΣΤ ΠΑΝΤΟΣ, is that *Acute saying* couc'd in the reverend *Obscurity of an Oracle*, which Mr. Cowley * so much admir'd.

There are scarce any other Passages of his Life, but what we are Strangers to. Only, it's generally agreed, he took up with a solitary Retreat in the Country; professing always an extream aversion to publick business, and desirous of nothing more than to live peaceably and comfortably, and to enjoy the useful favours of his Muse. Whence * *Paterculus* calls him *Otiis quietisque cupidissimus*, making *Ease and Quietness his chief Wishes and Designs*.

The Story of his Contest with *Homer*, tho' * *Plutarch* reckons it among the *ἑωλα τελεγμᾶτα* *Old obsolete stuff*; yet occurs too frequently to be quite neglected. It happen'd, they say, at the Publick Funeral of *Amphidamus* the *Cbalecidian*: when the Glory of the two Renown'd Poets striking the Judges with such a Reverence, as made the Prize very doubtful; at last they came to proposing odd Questions, and *Homer* began with

Μῦθε μοι ἕννεπ' ἐκείνα τὰ μὲν ἑλάνοιο πίεσσι
Μὲν' ἕναι μετόπισθεν. ———

Muse tell the Things that ne're have been before,
Nor shall hereafter be. ———

a See his Discourses, pag. 102. b Hist. Lib. 1. cap. 7.
c Sympos. Lib. 5. Probl. 2.

To which *Hesiod* immediately Answer'd

Ἄλλ' ὅταν ἀμφὶ Διὶς τίμῳ καλαρχέτοδ' ἵππων
Ἀρμὰς σφίσι φωνῶν, ἐπιγέμεται πρὶ νικῆς.

When *Jove's* Great Tomb the Rival Coursers shook
With Thundring Hoofs; and kindling Axes broke.

This put the Judges into a Fit of Wonder, and made them decree *Hesiod* the *Tripes*, which was the Reward of the Contention.

Thus *Periander* gives the Relation in *Plutarch's Banquet of the Seven Wise Men*. *Dion* the Orator brings in *Philip* of Macedon and *Alexander* discomfing the same Point. The Young Prince professes himself to be mightily ravish'd with *Homer*. His Father tells him, how finely soever *Homer* wrote, yet he was conquer'd in his Art by honest *Hesiod*, and asks him if he never heard of those two Verses which *Hesiod* inscrib'd on the *Tripes*, when he dedicated it to the Muses on Mount *Helicon*.

Ἡὸς δ' ἔμπευς ἑλκόντες τ' δ' ἀνέθανε,
Τμῶν νικῆας ἐν Χαλκίδι θύει Ὀμηρον.

THIS *Hesiod* to the Nymphs of *Helicon*:
In *Chalcis*, by his Song, from Heavenly *Homer*
won.

Alexander grants the Story, and says, that *Hesiod* might well get the Victory, when Kings were not Judges of the Prize, but Plowmen and ignorant Rusticks *.

a *Dion Chrysostom.* pag. 20.

From this inscrib'd Epigram * *Marcus Varro* concluded *Homer* and *Hesiod* to be Cotemporaries. And *Philostratus* * made the same Inference. Who adds farther, that *Panides* King of *Chalcis* was chief Arbitrer of the Tryal. Whence we meet with Πανίδης ὕψις among the Old Proverbs, for a foolish Vote, or Decision. From the Tradition of this Adventure, *Lucian*, without doubt, took the Hint; when in his *True History*, reckoning up the several Contentions in all Arts, at a famous Festival in the Isle of *Heroes*, he says pleasantly, Πανίδῳ δὲ τῇ μὲν ἀλκιδία παρὰ πολὺ ἐκέρχεται Ὀμηρος, εἰκότως δὲ ὅμως Ἡσίοδῳ. ^a As for the Poets, to say the Truth, *Homer* had much the better on't; and yet, at the same time, *Hesiod* was the Victor.

He had the same Chance, as *Homer*, in not being taken into the Favour and Patronage of any Prince or Great Man: but on a different Account. For *Homer's* rambling kind of Life, may be suppos'd to have depriv'd Him of that Advantage. Whereas, *Hesiod*, being wholly intent on the Pleasures and the Innocence of a Plain Countriman's Condition; seems not so properly to have mis'd of those Honours, as to have contemn'd them.

In the latter part of his Life, he remov'd to *Locris*, a Neighboring Town of the *Phoceans*, about the same distance from Mount *Parnassus*, as his *Ascrea* was from *Helicon*.

The Story of his Death, is thus told by *Solon* in *Plutarch's Feast of the Seven Wise Men*.

* The Man that *Hesiod* liv'd with at *Locris*, a *Miletian* born, happen'd to ravish a Maid in the same House. *Hesiod* was entirely ignorant of the matter;

a A. Gell. Lib. 3. cap. 11. b In Heroic. in *Euphorb.*

c *Erasim.* Adag. pag. 429. d Pag. 399. Edit. Bourdelet.

e *Pausanias Attic.* p. 3.

' yet, upon some envious Accusation being charg'd
 ' as Privy to the Design, and to the Concealment of
 ' it ; the Maid's Brothers barbarously murder'd him,
 ' together with a Companion of his, nam'd *Troilus* ;
 ' throwing their Bodies into the Sea. The Body of
 ' *Troilus* stop'd within a little time at a Rock, which
 ' took the Name of *Troilus* from that Accident, and
 ' keeps it ever since. But *Hesiod's* Body, as soon
 ' as ever it lighted on the Water, was receiv'd
 ' by a Shoal of Dolphins, and carried, close by the
 ' Promontory *Rhion*, to the City *Molicria*. The *Le-*
 ' *crans* were at that time engag'd in holding a solemn
 ' Feast near *Rhion* ; the same which is still celebra-
 ' ted with so much Pomp and Splendor. Seeing a
 ' floating Carcass they ran wondring to the Shoar ;
 ' and perceiving it to be the Body of *Hesiod* newly
 ' slain, they thought themselves oblig'd to find out
 ' the Murderers of a Person whom they so much ho-
 ' nour'd. Their search was very successful ; and
 ' having laid hold on the Wretches who had com-
 ' mitted the fact, they threw them alive into the
 ' Sea, and afterwards demolish'd their Houses. The
 ' Remains of *Hesiod* were deposited in *Nemeion*, and
 ' his Tomb is unknown to most Strangers : Being
 ' conceal'd upon account of the *Orcbomenians*, who,
 ' upon advice of some Oracle or other, have always
 ' had a Design to steal away the Reliques, and to bury
 ' them in their own Country.

Pausanias * tells us, that, when the *Orcbomenians*
 were thus commanded by the Oracle, to bring *He-*
siod's Bones into their Country, as the only means to
 remove a Pestilence that rag'd among them : they
 did find them, and actually bring them home.

'Tis a common Observation and Complaint of
 Learn'd Men that we have no Reliques of the Genu-

* *Pausan.* *Bootic.* p. 500.

ine Simplicity and Purity, which made the Old Grecians so famous, except what we meet with in the Works of *Homer* and *Hesiod*: And that the Excellency of the latter Pieces is more owing to the lustre of Artificial Ornaments, than to the Charms of Native Beauty. On this account the admirable *Vida*, has fix'd the Times of *Homer* and those immediately following, as the *Golden* and the *Silver* Ages of Poetry in *Greece*.

Felices, quos illa aetas, quos protulit illi Proxima!

Happy, whom that Auspicious Age inspir'd!
Happy the next; and to be next admir'd!

Indeed *Homer's* Design was not so very capable of this simplicity, except in a few Places. And therefore he seems to have left that Palm almost untouch'd, to *Hesiod*, whose Subjects as well as his Genius lead him to Plainness and Gravity.

We meet with the Titles of a great Number of Pieces ascrib'd to *Hesiod*, up and down in *Pausanias*, *Eunapius*, *Lucian*, &c. all which are put together in a Catalogue by *Lilius Gyraldus*, in his Dialogues about the Poets. What we have at present, are, the *Works and Days*, *Hercules's Shield*, and the *Theogony*, or History of the Race and Birth of the Gods. The two last of which Poems, are hardly admitted for Genuine. Particularly the *Theogony* is as good as mark'd for Spurious by *Pausanias* himself. ' Tho' that Historian, as *Heinsius* observes, seems in some measure to have betray'd his Cause, when he blames the *Bæotians* for making an Image of *Hesiod* with a Harp, whereas He sung his Verses to a Rod of Laurel^b; when, all the while, the Story of the Rod of Laurel, is in

a *Arcadic*. p. 483. b *Bæotic*. p. 529.

the present *Theogony*: and at the same time * *Plutarch* assures us that *Hesiod's* *EPTA* us'd to be sung to the Harp.

Manilius in the beginning of his second Book, has bestow'd these high Lines on *Hesiod* and his Works.

— Sed proximus illi
Hesiodus memorat Divos, divùmque parentes,
 Et *Cbaos* enixum terras, orbemque subillo
 Infantem, & primum titubantia sidera Corpus,
 Titanasque senes, Jovis & cunabula magni:
 Et sub fratre Viri nomen, sine fratre parentis;
 Atque iterum patrio nascentem corpore *Bacchum*;
 Omniaque immenso volitantia numina mundo.
 Quinetiam ruri cultus, legesque rogavit,
 Militiamque soli: quod collas *Bacchus* amaret,
 Quod secunda *Ceres* campos; quod *Bacchus* utrumq;
 Atque arbusa vagis essent quod adultera pomis:
 Silvarumque Deos, sacrataque Numina Nymphas,
 Pacis opus, magnos naturæ condit in usus.

Next *Hesiod* sings the Gods Immortal Race,
 He sings how *Cbaos* bore the Earthly Mass:
 How light from Darkness struck, did Beams display,
 And Infant Stars first stagger'd in their way.
 How Name of Brother veil'd an Husband's Love,
 And *Juno* bore unaided by her *Jove*;
 How twice-born *Bacchus* burst the Thunderer's
 Thigh;
 And all the Gods that wander thro' the Sky.
 Hence He to Fields descends, manure's the Soil,
 Instructs the Plow-man, and rewards his toil:
 He sings how Corn in Plains, how Vines in Hills,
 Delight; how both with vast Encrease the Olive fills:

How Foreign Graffs th' Adulterous stock receives,
 Bears Stranger Fruit, and wonders at her Leaves.
 An useful Work, when Peace and Plenty reign,
 And Art joyns Nature to improve the Plain *.

*Mr.Creech

This account, tho' it seems to include no other Labours but the EPTA and the THEOGONY, yet agrees with neither of the Pieces which we now have, under those Names. For those fine things which the Latin Poet recount's about the Birth of the Gods, and the making of the World, are not so nearly all'd to any passages in the present THEOGONY as to justify the allusion. And therefore 'till the late most Learned and Ingenious Translator of *Manilius* shall oblige us with his corrections of this place in a Latin Edition, it must be concluded; that either the Astronomer's Fancy has carried him beyond his Aim: or else, that *Hesiod* compos'd some other Poem of the Genealogy of the Gods, which might be extant in those Times.

And then the other part of the Relation, which is taken up with describing the Arts of Planting cannot on any account, be referr'd to the EPTA, where that part of Husbandry is entirely wanting; or at least but slightly touch'd; If, after this we consider that *Virgil* propos'd *Hesiod* * for his Pattern in the second of his *Georgics*, which contains the Care of Trees, we may imagin that *Hesiod* wrote some other Pieces of Rustical Affairs, which *Virgil* might rather imitate; and that the EPTA and HMHPAI are not so properly a Treatise of Agriculture, as a Body of Oeconomics: a Point, which *Daniel Hensius* has written a long Discourse to prove.

These EPTA and HMHPAI being the only unquestion'd Work of *Hesiod*, as has been observ'd, must, to

* *Astraumque cano Romana per oppida carmen.*

us, be the main Foundation of his Character and Esteem. It's true indeed, that *Quintilian* gives him the Palm only in *medio genere dicendi*, in the *Middle Stile*; yet it must be consider'd that his Subjects oblig'd him to rise no higher. And that too gave occasion to the Remark of *Cleomenes* the *Spartan*, that *Homer* was the Poet of the *Lacedemonians*, and *Hesiod* of the *Ilotes*, or the Slaves: because the first taught the Art of War, and the other the Art of Husbandry. A saying much like that of *Alexander* the Great, that *Homer* was fit for Kings, and *Hesiod* only for Shepherds, Carpenters and Ploughmen.

Yet his Reputation need not be built on a better bottom, than the success of those Pieces: where the sweet and easie plainness of Stile; that Air of the Gravest Virtue; those Fables pleasantly told and usefully applied; together with that inestimable Treasure of unaffected Moral Precepts, will always justify and secure that Elogy which *Patriculus* and *Plutarch* so long since gave him, of being the next Poet to *Homer*, as well in the value of his Works, as in the Period of his Age.

ANACREON.

ANACREON.



ANACREON.

A Nacreon was born at Teos * in Ionia; which was the reason of his using that *Dialect* in his Works. He is commonly plac'd about the 62d Olympiad, under Polycrates, the Prince or (as they call'd it then) the Tyrant of Samos, with whom he is said to have

a Strab. Lib. 13. Strid.

been

been highly in favour. We can't expect many particulars of his Life, because he seems to have been a profess'd Despis'd of all Business and Concerns of the World. And since he design'd his whole Age merely for one Merry Fit, it were rather a Piece of Civility than of Injustice in the World, to let it be entirely forgotten.

Thus far we may be certain, that *Wine* and *Love*, had the disposal of all his Hours. And if to divert himself, he engag'd in so delightful a Study as Poetry; perhaps his intention was, rather to pay his Respects to some other Deities than to compliment the Muses. *Ovid* himself, tho' one of the freest Livers upon Record, yet could censure *Anacreon's* Verses, as of a looser humour than his own.

*Quid nisi cum multo Venerem confundere vino,
Præcepit Lyrici Teia Musa Senis?*

Venus with *Bacchus* madly to confound
Was all the Wise Advice the *Teian Lyre* could sound.

His Tippling was as famous in the World as his Poetry: And, when we find his Statue in *Pausanias* habited like a *Lyric* Professor; we hear at the same time, that it was better distinguish'd by the postures of a Drunkard.

As to the other part of his Profession *Love*: He appears to have been equally enamour'd of both Sexes; and to have shown as great a Veneration for *Cupid*, as he did for *Venus*. ^b *Elian* indeed is very angry, if we suspect *Anacreon* of any dishonesty toward the Train of fine Boys whom he admir'd. But the General Cry runs so loud against the Poet in this Point: that there's no need of his own ὡς πρὸς ἀνδρῶν

a Lib. 1. b Var. Hist. Lib. 9. cap. 4.

παῖς, to prove that he lov'd his *Minions* on no better account than he did his *Mistresses*.

Hermesianax, as he is cited in *Athenæus*, gives an account of *Anacreon's* Amours with *Sappho*. But *Athenæus* himself refutes the Story; by observing that *Sappho* and *Anacreon* could not possibly be Contemporaries; the Lady living under *Alyattes* Father to *Cresus* and the Gentleman under *Cyrus* and *Polycrates*. But 'tis grown a Common Wish, that they had flourish'd in the same Age and Country; and had by some nearer Relation, improv'd the happy agreement of their Temper and of their Wit.

Anacreon was famous for one Quality, not very ordinary with Poets. that of despising Money, when he could get it. For they tell a memorable Story, that when *Polycrates* had made him a Present of five Talents, he could not get a Minutes Sleep in two Nights after; so that, not being willing to lose his Rest in so bad a Cause, he fairly carried back the Treasure; and told his Patron, that however Considerable the Summ might be, it was not an equal Price for the trouble of keeping it.

We don't hear that he was much given to ambulating: Only *Plato* ^b informs us that when *Hipparchus* Son to the Tyrant *Pisistratus*, invited him to *Athens*, and sent a Vessel on purpose to convey him; he accepted the Honour and made a Voyage to that Court.

The same Philosopher who gives this Relation, in another place ^c does *Anacreon* the Honour to Style him *ὁ σοφὸς Ἀνακρέων* The Wise *Anacreon*. Which is the Foundation of Monsieur *Fontanelle's* ingenious Dialogue, where he brings in *Anacreon* and *Aristotle* disputing the Prize of Wisdom; and gives the Advantage to the Poet.

a Lib. 13. p. 592. b *Hipparch.* c *Phadr.*

What became of him after the *Athenian Voyage*, or where He pass'd his last Minutes is not on record. But, as his own Verses confess his Great Age, (tho' not the effects of it) so *Lucian* reckons him among the Long-livers, allowing him Four-score and Five Years.

The manner of his Death was very extraordinary. For they tell us, he was choak'd with an unlucky Grape-stone, which slip'd down, as he was regaling on some new Wine ^a. This remarkable End, altogether as odd as his way of Life, has given an excellent Subject to his Successors in Poetry, Among the rest our Incomparable Mr. *Cowley*, who has so happily imitated the Style and Manner of *Anacreon*, has farther repaid his Obligations by honouring him with an Elegy in his own Strain. The Conclusion is very grave and serious, and the most Fortunate in the World for the occasion,

It grieves me, when I see what Fate
Do's on the Best of Mankind wait,
Poets & Lovers let them be;
'Tis neither Love nor Poesy,
Can arm against Death's smallest Dart
The Poet's Head or Lover's Heart.
But when their Life in it's Decline
Touches th' inevitable Line,
All the World's Mortal to them then,
And Wine is Aconite to Men.
Nay in Death's Hand the Grape-stone proves
As strong as Thunder is in Jove's.

If it be thought an Advantage to *Anacreon* that he should still enjoy his beloved Ease in spite of the Historians, who have been able only to transmit such

^a *Plin. Nat. Hist. l. 7. c. 7. Val. Max. l. 8. c. 12:*

short Memorials of his Actions; it cannot be esteem'd a meaner Happiness that he has escap'd the more dangerous disturbance of the Criticks. Indeed both the Blessings, are in a great measure owing to himself; one to the Condition of his Life, the other to that of his Writings. For, as the careless and unconcern'd freedom of his Manners hindred him from being drawn into the Business of the World, so the beautiful negligence and the sweet Gaiety of his Odes have kept them from ever forming an ungrateful Field for Learned Quarrels and Encounters.

The Masters of Controversial Philology are utterly disappointed when *Anacreon* falls under their Canvass. He deprives them of all their Common Places of Talk. They can produce, no tedious Labours, on the Occasions of his Poems; because they were all perfect Humours. They can neither dispute what Examples he follow'd, nor who have follow'd his Example: because the Natural delicacy of his Pieces disdains a Copier, as much as it did a Pattern. Would they contend about his Numbers, or his Stile; they are both too equal to found a difference. Or would they, as their last Refuge oppose one Excellency against another; the Virtues of his Poetry, are more closely united than those of the Moralists; and his Graces being all born together, it were unnatural to divide them. The nice Judges may safely please themselves, with admiring each a particular Beauty. One may celebrate the happy novelty of his thoughts: Another the agreeable fineness of his Turns; a third the moving softness of his Expressions; and many more declare in favour, either of his Sublimity, or of his Justness, or of his Simplicity, or of his Musical Cadences; or of whatever they think touches them with most advantage. But were they all oblig'd to describe the Powers that had charm'd them; they might very probably appear better Friends than they desir'd.

For

For a General Character of *Anacreon*, *Cupid* who was the chief Hero of his Verses, has given the best account of their Worth: as Mr. *Cowley* has taught him to speak.

All thy Verse is softer far,
Than the downy Feathers are
Of my Wings, or of my *Arrows*,
Of my Mothers *Doves*, or *Sparrows*.
Graceful, cleanly, smooth and round:
All with *Venus's Girdle* bound.

PINDAR.

PINDARVS



Apud Fulvium. Versum in marmore

P I N D A R.

Whatever attempts have been made for fixing the exact time of *Pindar's* Birth, are all demonstrated to be uncertain by the Great *Scaliger*: only thus much is clear, that it happen'd somewhat above Forty Years before the Expedition of *Xerxes*

a Animadvers. ad *Euseb.* Numb. MDXXXI.

against Greece, and somewhat more than Five Hundred before our *Saviour*.

The place of his Birth, which ought rather to have been forgot, stands firm enough on Record, and appears to have been *Thebes* the Capital City of *Baotia*. A Country of so gross and heavy an Air, as to furnish Common talk with a Proverb for extreme stupidity. We find the Poet confessing this disadvantage of his Climat, but at the same time resolving to procure himself an exemption from the General Censure. For in the Sixth Olympique he thus exhorts *Aeneas*, the Master of the Chorus that used to Sing his Verses,

ὄρνιστον νῦν ἑταίρις
 Ἀνία, σεῦτον μὲν ἦ—
 —εὖτε παρθενίαν χαλιδύσαι*
 γυνῶναι τ' ἐπιτ' ἀρχαῖον ὄνειδος ἀλα—
 —δίσον λόγους εἰ φέρομεν, Βοιωτίαν
 ὄν.

And You, *Aeneas*, drive Your ready Choir;
 Let their first March be into *Juno's* Praise.

And show the Wondring World, if e'er my Lays
 Betray my Country's weaker Fire:
 If not with Justice I decline

The Vulgar rude Reproach, a dull *Baotian* Swine.

Many will have him the Son of one *Scopelinus* a Piper, tho' the most credible Authorities name his Father *Diapbantus* ^a. On the Women's side one *Myrtis* or *Myrto*, seems to have born the nearest relation to him, either as his Mother, or his Tutoress, or, perhaps, as both. His Nativity fell out just in the Solemnity of the *Pythian* Games ^b: an Omen of

^a Vid. *Suid.* ^b *Plutarch* *Sympos.* Lib. 8. Q. 1.

the Honours they were afterwards to receive from his Verses. *Philostratus* makes the *Nymphs* to have danced at his Birth, and *Pan* himself to have leap'd awkerdly about for Joy: who (if we believe the same Story) when the Poet was grown up, and set to Writing, left off his Antick Sports, and employ'd himself in singing the new Compositions ^a.

Julius Firmicus the Astronomer, has taken the pains to erect *Pindar's* Horoscope; and demonstrates from the Stars that he was design'd by Heaven for a Divine Master in the Lyric Strain. But because the happy site of his Planets was not likely to be so well understood; they tell us, he was honour'd with a clearer Token of his destin'd Greatness. For sleeping one day in the Fields, while a little Boy, the Bees came and fed him with their Honey ^b: which passes for the occasion of his first applying himself to Poetry.

It seems probable that the Circumstances of his Birth and Fortune, could not afford him any extraordinary Advantages of Education: And therefore 'tis his prodigious Natural Genius which always holds the first place in his Character. He himself was very sensible of the kindness of Heaven in thus providing for him, and knew there was as much difference between himself and his drudging Rivals, as between the easiness of Nature and the Pains of Art. Hence he bravely compares *them* to the base Crows, and *Himself* to the Generous Eagle in the Second Olympick.

——— πορὸς ἰ πρὸλ ———
 ——— λα εἰδὸς οὐα̃
 μαδῶντι δὲ λαβρῶν
 πυγγαῶντα κέρκεος αἶε

^a *Philostat.* in *Icon.* p. 798. ^b *Pausan.* in *Exotic.* p. 575.

ἄρτις ἰσχυρὸς
 ἄρτις οὐδ' ἐπὶ τῇ θείῃ.

Art lives on *Nature's Alms*; is weak and poor:
Nature herself has inexhausted store,
 Wallows in *Wealth*, and runs a turning *Maze*,
 That no *Vulgar Eye* can trace.

Art, instead of mounting high,
 About her *Humble Food* do's hovering fly,
 Like the ignoble *Crow*, rapine and noise do's love,
 Whilest *Nature* like the Sacred *Bird of Jove*,
 Now bears loud *Thunder*, and anon with *silent joy*
 The beauteous *Pbrygian Boy*.

Defeats the *strong*, o'retakes the *flying Prey*;
 And sometimes bask's in th' open *Flames of Day*,
 And sometimes too he throwds
 His soaring *Wings* among the *Clouds*.

Mr. Cowley.

We have little account of his way of Life, only we are inform'd in general, that he was highly courted and respected by the greatest part of the Princes and the States of *Greece*. One would think they really believ'd him something more than a Mortal, when we find them allowing him a share with the Gods in their Gifts and Offerings. But 'tis a much nobler Praise, that this was done by Command of the Oracle itself. For, it seems, the Officiating Prophetess at *Delphi*, strictly order'd the People, to give a part of their First-fruits (which they brought thither,) as a Present to *Pindar*. He had an Iron Stool set on purpose for him in that Temple, which remain'd a long time after; upon which he us'd to sit, and sing his Verses in honour of *Apollo*.

His Countrymen the *Thebans* had an unlucky grudge against him, upon account of his commending their

a *Pausan.* in *Boeotic*. p. 575. b *Pausan.* in *Phocic*. p. 658.

Mortal Enemies the Men of *Athens* : which not only rendred them unequal favourers of his Glory ; but provok'd them to Fine him, for his Publick Affront to the State. But the Generous *Athenians* at the same time made him a Present, double in value to what he had been amerc'd ; and honour'd him with a noble Statue, when his own City refus'd him that Piece of Respect ^a.

Perhaps this ill-will of the Magistracy under whom he liv'd, might be the cheif reason of his poor success at a Contention in Verse at *Thebes*, where he lost the Prize to a Woman, the ingenious *Corinna*. *Pausanias* says, the Judges declar'd in her favour, because she address'd them in their own Dialect ; whereas they were not so well acquainted with the Dorick Stile of *Pindar* ^b. Without doubt, besides all this, her Beauty had some Influence in the Cause ; since we are assur'd she carried away that Prize too, from all the Ladies of her Time ^c.

His Noblest Patron was the Famous King *Hiero* of *Syracuse*, whom he has consecrated in so many Pieces. And he should seem to have left *Thebes* to attend on the Court of that Prince. For composing the Second *Pythique* in his Honour, and addressing himself to the *Syracusians*, he says

ὑμῶν τόδ' ἐστ' ἀπὸ λιπαρῶν ἀπὸ θεῶν
εἶσαν μέλ' ἔρχομαι. —————

To you from fertile *Thebes* I come,
Laden with Verse. —————

But perhaps this might be spoken only in the Person of those who went to *Syracuse* to sing his Hymn, at the Feast held there after *Hiero's* Victory. For when

a *Æschines*. Epist. 4. b *Pausan.* in *Bæotic*. p. 574. c *Ibid.*

he wrote the third *Pythique*, he was still in his own Country : in regard that he tells *Hiero* who was then Sick of the Stone, that, could he raise up old *Chiron* from the Dead by his Verses, he would come, and bring him along with him, thro' the *Ionian* Sea into *Sicily*.

It's likely he pass'd his whole Age in the Ease commonly allow'd to Men of his Profession; not aspiring to give his Country any other Service than that of his Muse. We find him defending his way of Life in the Seventh *Istbmique*, and declaring why he rather follow'd this Course, than applied himself to Arms or serious Business.

————— ὁ δ' ἀδικάτων
μὴ θρασύντω φθόνῳ ,
ὅτι τερπνὸν ἱερῶκερον δάκνῳ ,
ἔλαλ' ἐπιῶμι γῆρας , ἔς τε τ' ἐμὸς μῦθος
αἰῶνα διδάσκων ὃ δὲ μῶς ἀπαύξει.
δαίμων δ' αἶσος. —————

Nor You, Ye Bless'd Immortals, with Disdain
Look on an Idle Poet, that can raise
Equal to You his Warrior's Praise,
Yet kindly with himself dispencc,
Scorning to owe his Wit to grosser Sence :
Untaught by *Sight*, can paint the Bloody Scene,
And, without *Feeling*, Consecrate the Pain.
That he his silent Track of Life pursue's,
Averse to Glorious Noise, and Martial Rage ;
And begs the daily favours of his Muse,
And courts the easie steps of Gayson Age ;
He owe's to You, and Your eternal Book :
From Your sure Hands the Bent he took.
For not alone the last sad Minutes of our Date
Attend Your Nod, to turn them into Fate ;

But the same Nod, but the same Sacred Power
Points out the different Paths in which we move;
Show's what we ought to Hate, and what to Love;
And to its proper Use chains up each flying Hour.

His Death was the effect of his own Wishes. For having pray'd the Gods to send him the greatest Happiness a Mortal was capable of; He is said immediately after, to have expir'd suddenly in the Theatre, leaning on the Knees of a Young Boy that he admir'd: according to *Suidas*, being then Fifty Five Years Old. Tho' the exact time of his Death is as uncertain as that of his Birth.

They tell us that he made Verses even after he was Dead. For, as *Pausanias* gives the Relation, fancying one Night in his latter Time that he saw *Proserpina* coming to him, complaining that she was the only Deity he had left uncelebrated: Deceasing about ten days after, he appear'd to an Old Gentlewoman that was related to him, and sung her an Hymn in honour of *Proserpine*; which the Good Woman preserv'd in Writing.

It's a Story generally known, that of *Alexander* the Great's saving *Pindar's* House (as the *Lacedaemonians* had done before) when he took *Thebes*, and entirely raz'd the rest of the City. But the reason of this Honourable Act is not so well understood. *Alexander* indeed profess'd a high respect for *Pindar's* Writings in general; and made it one of his chiefest Pleasures to read them. But this Piece of Generosity appears to have had a Foundation nearer home. For it seems *Pindar* had celebrated one of *Alexander's* Family and Name; and had the happiness to put a Compliment on the very Name; by accosting the Gentleman with

ὁ δὲ τὸν ἐπὶ τὸν Δαρδανίδην ἄνθρωπον.

Thou Namesake to the Happy Greeks.

The Ruines of *Pindar's* House were to be seen at *Thebes*, in *Pausanias's* time ^a: who liv'd under *Antoninus* the *Philosopher*.

Of all the numerous Works which he is said to have compos'd, we have only his four Books of Hymns of Triumph, on the Conquerors at the four Renown'd Games of *Greece*; the *Olympian*, the *Pysthian*, the *Nemæan* and the *Isthmian*. It seems 'twas a common thing to hire *Pindar* for this service, and no Victory was thought compleat 'till it had the approbation of *his* Muse. To which purpose there is one particular Story on Record: that when *Pystheas* had gain'd the Prize in the *Nemæan* Games, at Wrestling, and at the *Cæstus*, his Friends presently made their Application to *Pindar*, to procure an Ode in his Honour. But the Poet demanding so large a Reward as Three (or rather Three thousand) Drachms, they went away in a Huff, telling him that for that Price, they could purchase their Friend's Statue in Copper. However, upon better consideration they attended *Pindar* again, renewing their suit and offering to gratifie him as he desir'd. Upon which occasion he began the Ode (which is the fifth *Nemæan*) after this manner ^c.

Οὐκ ἀνδραγατοῦντες αἱ—

—μ' ὦ τ' ἐλινύσιν τ' ἐργάζεσθαι

—θαυ ἀγῶματ' ἐπ' αὐλᾷς βαθμίδ' ὅ

ἐπὶ τ' ἀλλ' ὀπιπύσας

^a *Dion Chrysostom. Orat. 2. p. 25.* ^b *Exotic. p. 578.*

^c *Græc. Schol.*

ὁ λαός, ἐστ' ἀεὶ τῷ γαυρεῖ αὐδᾶ
συχ' &c.

Not the Dull Statuarie's Art,
To form dead Figures, and to place
On moveless Pedestals the lumpish Mass,
Can boast to have engag'd my Heart.
But the blest Muse, that, with a Nobler Power,
In polish'd Verse can Carve a Conquerour,
Her Labours to no Basis stand confin'd,
Tamely expecting Fame:
But fly thro' every Coast on ev'ry Wind;
And to sure Glory bear the Hero's Name.

His Poems are of so difficult a Character, that the Greatest Judges are commonly satisfied with confirming his General Title of Prince and Father of Lyriques; without engaging in the search of his particular Excellencies. For, that prodigious elevation of Spirit, that amazing Beauty of Sentences, that boundless scope of Thought, and that daring Liberty of Figures and of Measures, are as likely to deter a Critick as an Imitator. His *Pegasus*, as Mr. Cowley says, *Fling's Writer and Reader too that sits not sure.*

Horace, tho' he appear'd his most dangerous Rival, yet had generosity enough to give him his just Commendations, as he had Judgment enough to fix them on a due bottom. From *Horace* therefore, especially since he has been improv'd by Mr. Cowley, we are to take our true notions of the Genius and the Style of *Pindar*.

Hor. Od. 2. Lib. 4.

*Pindarum quisquis studet æmulari, l—
—ule ceratis ope Dæduleâ
Nititur pennis, vitreo daturus
Nomina ponto.*

Monte

Monte decurrens velut amnis, imbres
 Quem super notas aluere ripas
 Fervet, immensusque ruit profundo
 Pindarus ore.

Laureâ donandus Apollinari
 Seu per audaces nova Labyrinthos
 Verba devolvit, numerisque fertur
 Lege solutis:

Seu deos regesque canit, deorum
 Sanguinem, per quos cecidere justâ
 Morte Centauri, cecidit tremendæ

Flamma Chimæra.
 Sive quos Elea domum reducit
 Palma cælestes: pupilemve equumve
 Dicit, & centum potiore signis
 Munere donat.

Flebili sponsæ juvenemve raptum
 Plorat: & vires animumque mores—
 —que aureos educit in astra, nigro—
 —que in videt Orco.

Multa Diræcum levat aura Lygnum,
 Tendit, Antoni quoties in altis
 Nubium tractus.

I.

PINDAR is imitable by none;
 The *Phoenix* Pindar is a vast Species alone.
 Who e're but *Dædalus* with waxen Wings could fly.
 And neither sink too low, nor soar too high?

What could he who follow'd claim,
 But of vain Boldness the unhappy fame;
 And by his fall a Sea to name?

Pindar's unnavigable Song
 Like a swollen Flood from some steep Mountain
 pours along:

The Ocean meets with such a Voice
 From his enlarged Mouth, as drown's the Ocean's
 noise.

II.

So Pindar doe's new Words and Figures roul
Down his impetuous *Disbyrambique Tide*,
Which in no Channel design's t' abide,
Which neither Banks nor Dikes controul,
Whether th' *Immortal Gods* he sing's,
In a no less *Immortal Strain*,
Or the great Acts of God-defended Kings,
Who in his Numbers still survive and reign.
Each rich embroider'd line
Which their triumphant Brows around
By his Sacred Hand is bound,
Do's all their *Starry Diadems* out-shine.

III.

Whether at *Pisa's* race he please
To Carve in polish'd Verse the Conquerors Images:
Whether the *Swift*, the *Skilful* or the *Strong*,
Be crowned in his *Nimble*, *Artful*, *Vigorous* Song:
Whether some brave Young Man's untimely Fate,
In words worth *Dying* for he celebrate;
Such *Mournful* and such *Pleasant* words,
As Joy to' his Mother's, and his Mistress Grief affords:
He bids him Live and Grow in Fame,
Among the Stars, he sticks his Name:
The Grave can but the Dross of him devour,
So small is Death's, so great the Poet's power.

IV.

Lo, how th' obsequious Wind, and swelling Air
The *Theban Swan* do's upwards bear
Into the Walks of Clouds, where he do's play,
And with extended Wings opens his liquid way!
Mr. Cowley.

Monfieur Perrault in his late Parralel, as he has
manag'd the Charge against all the Celebrated Au-
thors

thors of Antiquity, so he has been particularly severe upon *Pindar*; and given him less Quarter than the rest. He censures him as a *speaker of impenetrable Galimatias* (or extravagant flights) such as no Man could ever understand, and such as *Horace* slyly scouted when he call'd him *inimitable*. In short, to keep on his Custom of beginning with bold strokes, he declares the first Verses in the first Ode to be unaccountable Noblesse; and from that Specimen would have us frame our Notions of all the rest.

The most admirable *Boileau*, who in his *Reflexions on Longinus*, has done *Perrault* the honour of a Confutation; is pleas'd to set this passage in its true light, and to make it so clear, as even his *Adversary* might understand it. He tells us, we must remember that *Pindar* liv'd in the next times to *Thales*, *Pythagoras* and *Anaxagoras*, the famous Natural Philosophers; who had taught with so great success. The Opinion of *Thales*, who made *Water* the first Principle of Things was in particular esteem. Now *Empedocles* the *Sicilian*, Scholar to *Anaxagoras*, and Cotemporary with *Pindar*, had carried matters farther than any of them: and had not only penetrated very deep into the Knowledge of Nature, but (as *Lucretius* afterwards did) had adorn'd the whole Science in Verse. This Poem rais'd his Character to such a pitch in *Greece*, that they scarce thought him of Mortal Descent. The entire Work has long since perish'd; but there's a Tradition that it began with the praises of the *Elements*; and 'tis not likely the formation of Gold and other Mettals should be left untouch'd. Now *Pindar* being to compose his first *Olympick* Ode in honour of King *Hiero*, who had won the Prize at the Horse-race, begins with the most simple and the most natural thought in the World. That, if he were inclin'd to sing of the Wonders of Nature, then in imitation of *Empedocles*, he would celebrate *Water* and

and Gold, as the two most excellent and most useful things that we enjoy. But, that, having consecrated his Muse to the Praises of Men, he resolv'd to illustrate the Olympick Games, which were the Noblest Exercises of Mankind. And that to say there was any other Contest so Noble as the Olympick, was the same thing, as to pretend that there was some other Luminary in Heaven of equal Glory with the Sun. This is *Pindar's* thought in it's Natural order, and as a Rhetorician would have express'd it in exact Prose: let us see now how *Pindar* has set it off in Verse.

Ἄετον μὲν ὕδαρ' ὃ δὲ
 χρυσοῖς ἀνθόμενον πῦρ
 ἄτε διαπρίττει νύ—
 —ἐπὶ μεγάλῳ ἔχοχα πλάττει.
 εἰ δ' ἀέθλα γάρυον
 Ἰλιδαι φίλον ἦτορ,
 μυκίῳ ἀλίῃ σκότει
 ἄλλο δαλπνέτερον
 ἐν ἀμύγῃ φαιδρὸν ἄστρον
 ἡγήμας δὲ αἰθέρι,
 μήδ' Ὀλυμπίας ἀγῶνα
 φίλῳτιον ἀνδύσομεν.

There's nothing so excellent as Water: There's nothing more resplendent than Gold; which distinguishes itself among proud Riebes, like Fire that blazes in the Night. But, O my Friendly Genius, since thou art most delighted to sing of Combats; don't thou imagine, that in the mighty Void of Heaven when Day appears, there can be discover'd any other Luminary so radiant as the Sun; or that on Earth we can say there's any other Contest so Noble as the Olympick.

This Translation is almost word for word; at least nothing new is introduc'd except [on Earth] which the

the Sense naturally requir'd. And tho' 'tis not expected that the beauty of the Original should be discover'd in such a dry Copy; because that consists in a great measure in the Numbers, the Disposition and the Magnificence of the Words, yet there is some shadow of Majesty and Nobleness preserv'd under this plain Dress. But now it's worth while to see what a strange disguise the same substance bears in *Perrault's* Version.

L'eau est tres bonne à la verité, & l'or qui brille comme le feu durant la nuit, é clate merveilleusement parmy les richesses qui rendent l' homme superbe. Mais mon esprit, si tu desires chanter les combats, ne contemple point d' autre astre plus lumineux que le soleil pendant le jour, dans le vague de l' air; car nous ne scaurions chanter de combats plus illustres que le combats Olympiques.

Truly Water's a very good thing, and Gold which glitters, as Fire in the Night, sparkle's wonderfully among Riches that make Men proud. But thou, my Genius, if thou desirest to sing of Combats, don't look on any other Star more radiant than the Sun, in the Day time along the empty Air. But, we don't know how to sing of any Encounters more Noble than the Olympicks.

Either this is design'd merely for a Piece of Burlesque: and then *Pindar's* Character is in no Danger of suffering by it: or else the Translator has shamefully forgot his Greek when he gravely renders the little *expletives*; which were never intended to enter the Construction. But, not to insist on lesser failings, the thing which spoils the whole Sense of the passage, is what ignorance it self could scarce suggest, but what must be rather owing to insincerity; and and that is, the turning the Greek *μυήτης* and the

Latin *ne*, into the French *car*, or *but*; whence all the connexion and dependance is lost.

So that, upon the whole matter the *Galimatbies* and the unaccountable Nonsense, are not to be found in the *Greek* but in the *French*. And *Perrault* has shown no other mark of a Translator of *Pindar*, but that which *Mr. Cowley* speaks of, the knack of making People think, that one *Madman* has Translated another.

If, after all, *Perrault* and his modish Followers should renew the Charge, and say, that there's as little Foundation for any Version, as for theirs; and that they cannot by any means understand the connexion here between the Water and the Gold and the Olympick Games; not to refer them to the *Greek Scholia*, which by their tedious Exposition may chance to countenance their obstinacy; they may be pleas'd to look so far as the latter end of the third Ode of the same Book; and then they will meet with the same Figure, and the same terms, more closely tied together.

οὐ δ' ἀεισίου μιν ὕδωρ, κλισίων
 δὲ χρυσοῦ ἀδοκίμων,
 οὐ γὰρ ποτὶς ἐχάλισαν Θή—
 —ρων ἀρσάων, ἱερῶν, ἀπισταί
 ὄκαθεν Ἡρακλῆος σπλᾶν.

As Water, *first of things*, maintains,
 It's useful Empire still, and widely reigns;
 As Sovereign Gold darts forth the noblest power
 Among the glittering tracks of Oar:
 So much the high Olympian Fame
 Darkens the Honours of a meaner Name.
 Thus *Theron* shines, and thus with happy Pace,
 Has reach'd the farthest Mark of Painful Vertue's
 Race:

Passing

Passing the Pillars of *Herculean* force;
 For here that Godlike Hero stop'd his Course,
 These Sacred Games he chose to bound his Height;
 These Sacred Games were all the Pillars that he set.

But it were well if the new Censors had a quarrel only against some particular places in *Pindar*. For indeed we find them laying a general Accusation against him, for little less than downright distraction. They build this scandal on his unaccountable Digressions and the furious rambles of his Wit. They think it the highest pitch of raving absurdity; while they see him addressing one of his Odes to some Great Man, and pretending to celebrate his Victory; when perhaps he presently runs off to some fabulous Adventure of the Gods or ancient Heroes, and scarce spares time to give his Patron a parting Compliment in the Conclusion. The common Answer to this Impeachment is drawn from the nature of *Pindar's* way of Writing: this Libertinism of Conduct being the very Life and Soul of his Pieces. On which account Monsieur *Boileau* * has fix'd it as the ruling excellency of an Ode, that

*Son stile impétueux souvent marche au hazard;
 Chez elle un beau desordre est un effet de l'Art.*

It's plain *Pindar* was sensible of his hardiness, in wandering so loosely from the main Subject. And therefore after a long heat of any foreign Story, we find him very often, reprehending his Muse for shooting any of her Arrows at Rovers, when he would have her empty all her Quiver on the chief mark. But this might not be with design to beg pardon, but to show his skill. For, as he took an extraordinary delight in using this Metaphor of *Quiver and Arrows* for his

Wit, so 'twas his Privilege, to let (as Mr. Cowley expresses it)

— his Wanton Arrows fly
At all the Game that did but cross his Eye.

In his Tenth Pythique he plead's his Title to this Liberty, at large; comparing his Spirit and Wit to a Boar, as he does often to a Chariot, a Bird, and the like. He introduces the Apology by his usual sleight of correcting his Muses fury, and advising Her to Caution and Regularity.

Κάταρ χάσιν' παρ' δ' ἄγκυ—
—εν ἱριούσῃ χθονί
πρώσθῃ, χαλεπὸν ἄλκας πύργαι,
ἰγκυμίων γὰρ ἀλλῆς ὕμνων
ἰσ' ἀλλοτ' ἄλλον, ὥς τε με—
λίσσῃ, δύναμι λίσσῃ.

Hold, Muse, thy heedless Oar,
Fly to the Deck, and the quick Anchor cast;
And stop the Vessel's fatal hast,
And miss the Rocks to which her giddy Head she bore.

Thy Bark, that scorn's a meaner Freight,
Than Songs of Triumph and exalted Praise,
Is built for Pleasure and for State,
And run's no settled Course, and in no Channel stays.

Like the Gay Bee she spread's her Silken Wings;
Robbing, with hasty dip each Flowers she meet's,
No single Prize to Port the wanton Pirate bring's,
But forms with various Spoils her Golden Sweets.

But indeed, it is a kind of *begging the Question*, to make Pindar plead his Prerogative for the decision of
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this Cause. To say, that 'twas the *manner* or the *way* of those Odes to be so bold and so Licentious, while this *manner*, or this *way* is the very thing that the Adversaries complain of. But if it could be tolerably made out, that besides the hardy freedom of his Genius, he was upon account of his Subjects, in a great measure oblig'd to this Conduct; then the Cavil must necessary fall, or at least be transferr'd from the Poet to the Times. Yet, upon a fair Hearing, this would be no difficult Task. For we ought to consider that these *Odes of Victory* were all compos'd to be sung by a *Chorus* of Men at Publick Festivals and Meetings, assisted with the advantages of Instrumental Musick. If any question the truth of this Assertion, *Pindar* himself will satisfy them, in almost every Piece. But in the 10th of the *Olympiques* he will give them an account how the Custom of these Pannegyrical Hymns came to be introduced, and how he designs to carry it on. He has been describing the Institution of the Olympian Games by *Hercules*, and reckoning up the Victories in the several Exercises at their first Celebration. Whom, when their Labours were finish'd, he make's to have been thus entertain'd.

ἐς δ' ἵστασθαι ἱερὰς ἐνὶ πύλοις
 σολῆτας ἱερῶν ράε'.
 αἰείησι δὲ πᾶν τίμων' ἑρπύων —
 —σι θαλάσσι τὸν ἐγκόμην ἀμφὶ τρίτων,
 ἀρχαῖς δὲ περὶ ἑσθλῶν ἐπόμενοι καὶ οὖν
 ἐπινυμῖαν χάριν νίκης ἀγαυῆς
 καταδυσμένα βροτῶν καὶ περὶ πάλαιον βίη.
 ἐστὶν οὖν αὖτις γ' ἐς ἀπὸς κέρτου
 ἀθανάτων καθευδὼν ἀφαιέται.
 χλαῖν' οὖν δὲ μελὶν' ὅσ' ἐλάμει
 ἀνιέξαι μελίον.

And

And now with beauteous Face, the Lovely Moon
 That had in secret view'd the Fight,
 Spread round the Combatants her *Evening Light*:
 As if she would have form'd their *Crown*,
 Or held her *Glittering Token* out to show their work
 was done.

When straight, in decent Order plac'd,
 The Generous Gallants croud the Feast.
 While chearful Arts of various Harmony
 First on themselves their forces try;
 And Charm each other to unite
 Their Voice, to reach the Victor's height;
 And piercing Ecchos round the hollow Temple fly.
 And we the Glorious Custom will revive,
 And keep successful Worth alive:
 Our *Hymns* shall raise the *Sacred Conquest's* Fame,
 The *Sacred Conquests* in return shall lend our *Hymns*
 their Name.

And *Jove*, Great Patron of the Games, shall stand
 High in the Front, and all our Lays command.

Th' Almighty Ensigns of his Power,
 On their *Red Wings* of Lightning born,
 Thro' the Wide *Vast* of boundless Verse shall roar:
 The *Muse* may play with those dread Arms secure;
 The *Muse* her *Father's* shafts may catch and may
return.

Nor with presumptuous Pride will we rely
 On strength of *Voice*, or sound of Lawless *Strain*;
 But Strain and Voice shall with the *Pipe* comply,
 The *Pipe's* sweet ruling Note shall *Tune* our wilder
 Vein.

Now it would have been an invidious, as well as a
 tiresom business, to fill a Hymn that was design'd for
 General Entertainment, with the direct Praises of a
 single Man: and, now and then, of a Man, not

very eminent on any other account, but for his good Fortune in winning the Prize at some of the Publick Exercises. But the Old Relations of the Acts of Heaven and Heaven-born Heroes, were what every Body long'd for and admir'd; especially when they heard them given with new improvements of Wit and Language. Therefore, as to this Conduct, *Pindar's* Enemies ought rather to admire the strength of his Judgment, than rail at the Wildness of his Fancy. And especially, since, whatever they may pretend, his Digressions are seldom forced in without occasion. The Gods or Consecrated Heroes do not intrude themselves uncivilly into a Poem where they are not concern'd. The Gentleman whom *Pindar* particularly addresses, has commonly some near relation to them: They are either the Founders of his City, or of his Family, or the Institutors of the Games in which he has Conquer'd: Or famous for some of those Virtues, which the Poet celebrates in his Patron.

But the trouble might have been spar'd of attempting formally to answer these two Objections. For, as silly or malicious Accusers generally spoil their whole Charge by endeavoring to heighten and increase it; so the same nice Palats, which cannot relish *Pindar* on the scores already mention'd, plainly show where the Distemper lies, by adding a farther Reason of their Disgust. Their formidable Champion *Perrault* is not asham'd to bring this as an Argument of the little Merit of *Pindar's* Works, that their chief Use is to furnish Great Readers and Collectors with a stock of Moral Sentences. And now we may appeal to any one, whether *Envy* has not been very unhappy, to pitch on an unquestion'd Virtue for a Crime. For till Profit and Instruction are denied to be the main ends of Poetry; *Pindar*, even according to this Judgment, has a fair Title at least to half the Laurels; while he is acknowledg'd to advance the Work of Virtue in the World. In-

Indeed, if a Man consider'd carefully our ignorance in those things which were the foundation of *Pindar's* Writings, the various Ceremonies of the Games, and the particularities of Times, Persons and Places; besides our weak Notions of his Language and Numbers: he would be apt to fix his *Morality*, for a much surer as well as a much Nobler Praise than what we can pretend at this distance to build on the excellencies of his *Manners* and of his *Style*. That will turn to *Use* when these are only *admir'd*. If we can't copy the Beauties of his Fancy we may improve by the strength of his *Wisdom*, to which his Fancy lent it's Charms. If his Spirit of Poetry disdain to be within our reach, his Spirit of Honesty and Goodness will admit a more easie Imitation: And tho' we cannot soar beyond the Clouds, with his Wit; we may make a nobler *Flight*, by the assistance of his Piety.

Now not to make a Catalogue of all the excellent Passages we meet with in *Pindar*, concerning the different Estate of Good and Bad Men after this Life, the just inequality of the Distributions of Providence, and the incapacity of Men to judge of the Actions of Heaven; with the Wise Lessons on almost every particular Vertue: How Glorious it looks in an Heathen Poet, to protest against that dangerous Vice of his Art, the delivering unworthy Stories about the Sovereign Beings? Yet this is *Pindar's* settled Maxim in his very first Ode,

ἔστι δ' ἀνδρὶ θάμνον
 ἐνὶ οὐρᾷ δαίμονας κα—
 —λα μολὼν γὰρ ἀντίλα.

A Mortal with strict awe should name
 The Heavenly Powers that grace his Theme;

And only on their Virtues dwell:
 Their Virtues will excuse
 The Pious Tales we tell;
 And from Presumption free the harmless Muse.

And presently after, he professes his abhorrence of charging the Gods with the Crimes of Men.

ἰμὸς δ' ἄπορα γαστέμαρτον
 μακρὸν πν' εἰπῶν.

But O forbid it Heaven that I
 Should charge Your Happy Guests with Brutish
 Gluttony!

In the Ninth Olympick he gives his Muse a Caution, of the same strain of Piety

— ἱε πλάμην μέχων τε πῖνον
 χοεὶς ἀδιδράταν.

But strifes, and Wars, and Bloody Feats,
 Move far, Ye Muses from th' Immortal Seats.

And farther we find him • declaring positively that he will give the Old Relations quite different from all that went before him, rather than suffer any dishonour to be reflected on the Divine Subjects.

So that if on other accounts *Pindar* claims the Sovereignty, not only in his own Province of Lyriques, but over the Masters of all the different Strains, excepting *Homer*: in this point of *pious decency* (when we remember the severe Charge against the *Iliad* and the *Odyssey* for unworthily representing the Supreme Powers of Heaven) *Homer* himself might yield him

the Precedency : And *Horace* might alter the modest Boast * much to *His* Advantage ; where he now assigns *Homer* the first Place in Fame as his unquestion'd Right, and only observes that *Pindar's* Muse is not without her due Honour and Esteem.

* Lib. 4. Ode. 9.

*Non si priores Mæonius tenet
Sedes Homerus, Pindaricæ latent
Carmenæ.*

ÆSCHYLUS.

Æschylus was by Descent an *Athenian*, Son to *Euphorion* ; his Family referring its Original to the *'Aulixians* or Primitive Inhabitants *. The strange difference in the accounts of his Age, has been sometimes alleg'd by Learned Men, as an eminent instance of the confusion of ancient Cronology. The Author of the Old Greek Life commonly prefix'd to his Works, says he came into the World in the 40th Olympiad ; and yet just before, he has made him (as indeed he was) Cotemporary with *Pindar* ; who is generally plac'd later by an Age. Therefore the Great *Cassaubon* corrects the Numbers in the Old Life, from 40 to 63 ; in the last Year of which Olympiad *Æschylus's* Birth is fix'd by the Learned Mr. *Stanly*, on the Faith of the *Arundelian* Marble.

There goes a Story of the ordinary *Grecian* strain, that being a Boy, and watching the Fruit in a Vineyard, *Bacchus* appear'd to him, and commanded him to write Tragedies. And, that the very next Morning he set to Work, and found all things succeed as

a *Vit. per Scholiast.*

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happily as he could wish *. Perhaps this Tale about his Adventure with *Bacchus*, might give occasion to the common report of his making all his Pieces when he was drunk; which we find recorded by ^b *Plutarch* and ^c *Lucian*. Thus much may be affirm'd without any great Scruple, that he fell on this Study while very Young, and quickly silenced the fame of all his Predecessors in the Art; as well by introducing a nobler Strain of Verse, as by reforming the rude Stage with the Ornaments of Habits and of Scenes.

He is said to have been valiant beyond the ordinary pitch of Poets; and, with his two Brothers, to have born an honourable part in the three Famous Battles o' Greece, at *Marathon*, *Salamis*, and ^d *Platæa*. In the second of these Engagements his Younger Brother *Amyntas* was Chief Officer of a Squadron of Ships; and had the first Prize decreed him after the Victory; as having behav'd himself the best of all the *Grecian* Captains, oversetting the *Persian* Admiral, and killing her Commander ^e.

Alcian 'Twas to the Courage and the Reputation of this Brother that *Æschylus* afterwards happen'd to owe his Life. For being Condemn'd as a Despiser of the *Gods* upon account of one of his bolder Tragedies; when the *Athenians* were just proceeding to stone him to Death; *Amyntas* getting near the Judges, pull'd his Arm from under his Garment, and show'd it in the Face of the Court without a Hand; that having been lost at *Salamis* in the Defence of his Country. The Judges were so happily mov'd with this noble Mark of Honour, that they immediately acquitted the Poet, on no other Plea, but the having so Brave a Man of his Family ^f. /

^a *Pausan.* Attic. p. 26. ^b *Sympos.* Lib. 7. Qu. 10. ^c *Encom.* *Demosthen.* ^d *Vit. Græc.* per Scholiast. ^e *Diod. Sicul.* Lib. 11. ^f *Ælian.* Var. Hist. l. 5. c. 19.

It's plain from this Arraignment, that *Aeschylus's* Countrymen had no great opinion of his Virtue. Which without doubt was one reason of his willingness to leave them: tho' he did not put the design in execution, till upon farther Resentments. Either, as is commonly believ'd, because the Judges of the Theatre had affronted him in letting *Sophocles*, who had been his Scholar, carry away the Tragick Prize from him: Or perhaps, because *Simonides* had infinitely outdone him, when they both compos'd Elegies on the Brave Grecians that fell at *Marathon*. *Suidas* has recorded a reason, that, if literally taken must needs have hasten'd his Flight more than both these put together. That, while one of his Plays was in Acting the Seats and Galleries of the Theatre had unluckily tumbled down. But the Younger *Scaliger*^a has taught us a way of making this account of *Suidas*, the same in substance with the first; if not with either of these already mention'd. For he will have the breaking of the Seats to have been an old Ironical Expression of the Comedians and Satyrists to signify the ill success of a Play, or other Poem in the Theatre. On the strength of which conjecture, he interprets *Juvenal's*

—————*fregit subsellia versu,*

in a quite contrary manner to the Common Expositors; as if it intimated that *Statius's Thebais* did not take at the Publick Recitation. The only thing that can recommend this fancy is the approbation of it by the Judicious Mr. *Stanly*. But perhaps that Worthy Gentleman did not consider, that, as to the passage of *Juvenal*, *Scaliger* himself seems to have retracted his Notion, in his Work *De Emendatione Temporum*^c.

^a Vit. Græc. ^b Ansen. Lect. l. 1. c. 10. ^c Pag. 484.

The Lives and Characters of the

Æschylus chose *Sicily* for the place of his Retirement, where he arriv'd just at the time when King *Hiero* was Building the City *Ætna*: and made his first Addresses to his New Hosts in a Tragedy, which borrow'd the Name of that Town, and was employ'd in prophetically describing the future Wealth and Greatness of the Inhabitants *.

Having liv'd at *Gela* in that Island several Years, in the highest esteem with Prince and People, he died after this unfortunate manner.

As he was walking one day in the Fields, an Eagle that had lighted on a Tortoise, and was soaring in the Air with her Prey till she could see a Place below hard enough to break it: unluckily took *Æschylus's* bald Crown for a Stone, and accordingly let fall the Shell directly upon his Head; which instead of cracking itself dash'd out His Brains *. They tell us, he had receiv'd an Oracle some time before, declaring that he should die by a Weapon sent from Heaven *.

He was Buried very Honourably near the River *Gela*; all the Tragedians in those parts performing Drama's at his Tomb *. On which was inscrib'd this Epitaph, said to have been compos'd by himself a little before his Death *;

Ἀρχὸν Εὐφορίωνος Ἀθηναίων τὸ δὲ καθεῖς
Μνημα κατὰ ρήματον ποταφόρου Τέλας.
Ἄλλαν δ' ἐνθάδε Μαρτυροῦν ἄλλος ἂν εἴποι.
Καὶ βαδουχίστης Μῦθος ἐπιτάμιονος.

Athenian *Æschylus*, *Euphorion's* Son,
Lies here, where *Gela* hath's to wash the Stone.

a Vit. Græc. b *Plin. Nat. Hist.* l. 10. c. 3. *Val. Max.* l. 19. p. 12. c Vit. Græc. d *Ibid.* e *Pausan. Attic. Athenæus* l. 14.

Let *Menasbon's* Proud ~~Sum~~ his Valour tell, *Tras*
And Conquer'd *Modes* the Force they know too
well.

However the Name of *Aeschylus* has suffer'd from the Criticks, who sometimes exclaim against him in as furious Language as his own; yet it will always be a sufficient Honour to his Memory, to have him acknowledged for the Father of his Art, and the Great Discoverer of that happy Way, which 'twas an easie matter for those that came after him to make straighter and smother.

It's generally agreed that Tragedy was at first no more than a Continued Song of the Chorus. Afterwards *Thespis*, whom *Horace* *, calls the Inventor of the Tragick Muse, found it convenient to add one Person above the Chorus, who to relieve them and give them Breath might entertain the Audience with the Recital of some Illustrious Adventure. Now *Aeschylus*, as soon as ever he came to compare these rude Essays with his own design; found that this single Person tired the Audience more than he refreshed the Chorus. And therefore he divided the *Action* between many Persons; one of which was generally honour'd with the Principal Character, and the rest were the Attendants of his Story and of his Fortune. Thus, as *Monsieur Dacier* observes, this part of Tragedy which was at first introduc'd only as an agreeable Relief, came to be the Principal Design; and the Chorus for the future serv'd only to ease the Persons, as the Person had been first admitted to repair the Chorus. Before *Aeschylus* the Actors had not so much as a Publick House to Show in; and even under the Command of his Predecessor *Thespis*,

* Art. Poet. Vers. 275.

were contented with the Moveable Stage of a Cart. But *Æschylus*, as he chang'd their open Scene to a Theatre, so he furnish'd them with a Masque, instead of their rude Disguize of Soot and Lie. Besides, he set them off with the proper Ornaments of Dress, agreeable to the several Characters they were to sustain; and by the assistance of Buskins advanced them to the fancied pitch and size of Heroes. Nor is it a mean addition to his Glory, that he was the first, who took care to have all the killing business transacted behind the Scenes, that the People might not be disgusted by such Cruel and Unnatural Sight^s.

Yet, after all these Honourable Performances, he has found (as was at first hinted) exceeding hard measure from many Ancient as well as Modern Judges; only because he did not advance his Art to that Noble Degree which *Sophaocles* and *Euripides* afterwards attain'd. His Designs are censur'd, as Extravagant; his Conduct as rude and simple; and his Language, as windy Rant. 'Tis for this reason that the Common Masters, when they lay down their Rules for Tragedy, recommending only his two Successors for the Great Examples of Perfection, seldom honour *Æschylus* with their Notice; unless when he is to be corrected for some miscarriage. The other mighty Chiefs are set for Marks and Lights to steer by; while the Father of their Profession can afford nothing but the Patterns of Rocks and Shelves, to be avoided.

And, yet all the while, if we may depend on the Judgement of *Tully*^a, every Person in this Grand Triumvirate *deserv'd almost an equal praise in a different way of writing*. Now how to assign each Author

a *Hor. A. P. Ver. 280.* b *Philostrat. Vit. Apollon. l. 6. c. 6.*

his particular Excellency is confess'd a hard task even by those who are so generous as to allow *Æschylus* any. ^a *Dacier* has propos'd two ways of assigning their proper Characters; the first in relation to their Style, which he borrows from *Dionysius Halicarnassensis*; and the other on account of the different Species of Tragedy: how each Man succeeded best in some particular kind. As for *Scile*, he attributes the *rude* to *Æschylus*, the *Florid* to *Euripides*, and the mixt to *Sophocles*. In the division of Tragedy; he takes *Æschylus's* Talent to have laid in that which he calls *simple pathetic*: *Sophocles* to have done best in the *implexe*, and *Euripides* in the *Moral*. Both these Distinctions, how true soever they may be, yet as they divide the Laurel are like to give *Æschylus* but a very inconsiderable share. The French Critick professes after all, that he shall be oblig'd to any Person who would give a more equal Judgment between them. And he might have paid these Obligations to no less a Man than *Plutarch*. 'Tis from *Hu* decisive sentence that we are to learn what Title each Rival had to Fame, without invading the Prerogatives of the others. The three reigning Virtues then, which *Plutarch* had the Art to discover, were ἡ *Eucrida* σοφία, ἡ *Sophocleus* λογίτης, ἡ *Æschylus* ἡρώδης. ^c *The Wisdom of Euripides, the Eloquence of Sophocles, and the Loftiness of Æschylus.*

The Graces of his Successors may be better insisted on hereafter: at present we are only concern'd to vindicate this Excellency of our Poet; which is commonly alledg'd as his greatest Crime. Indeed, if Nature and the Common Apprehensions of Men were always to be the Rules of *Sublimity*; *Æschylus* would perpetually be a Transgressor. But it should

^a De Oratore l. 3. c. 7. ^b On Aristotle's Poesy. Cap. 19.

^c De Gloria Atheniens.

be remembred, that his business lay among the Old Race of Heroes; And, as he rais'd them above Human Pitch by their Buskins, so he could not but distinguish them as much, by something more than Mortal in their Voice and Tone. Besides, those Primitive Worthies were entire Strangers to all that fineness of Language and nicery of Manners, which serv'd to disguise the Weakness of their decay'd Posterity. There seem'd to be a Natural Violence in their Tempers: And 'twas as hard for them to use any calmness in their Talk, as in their Fights. It was long since the Judgment of the Famous Orator Dion, that *whatever appears in Æschylus of extravagant Grandeur, of ancient rudeness, and of a kind of stubbornness in thought and expression, seems more agreeable to the Manners of the Old Heroes* *.

It will easily be confess'd, that our Poet by aiming continually at bold and hardy strokes, has very often fallen into gross Thoughts and harsh Expressions, as the most admir'd *Longinus* ^b observes of him. But then before he is condemn'd, he will claim the Benefit of the same Critick's Maxim, *that a Sublime Style with a great many failures, is to be prefer'd to the Middle Way, how ever exactly hit* *. For they who venturing nothing, go on gravely in the plain Road, lie under no great Danger of Miscarrying. While the more exalted Path is still the more slippery, the more it shines. And it is below the Stile, as well as the Persons of Heroes to stoop to Trifles.

If Instruction be acknowledg'd for the Chief End of Poetry, *Æschylus's* Pieces may pass for Moral Lectures, as well as those of *Sophocles* and *Euripides*. And though he may not possibly have had Art

[a *Dion. Orat.* 51. b *Chap.* 13. c *Longin. Cap.* 27.

enough to dress up Virtue in all her Ornaments and her Charms; yet he has certainly display'd Vice, in it's most horrible Shapes: as it was indeed easier for him to Paint a Monster than a Beauty.

At the same time it must be acknowledg'd that he understood little of what was afterwards call'd Nature and Fineness: But that possessing a vast and elevated Fancy, he endeavour'd by the force of Prodigies and Fables to astonish and Terrifie the Audience, whom he could not entertain agreeably by the Rules of Decency and Art. To this purpose, they tell a famous Story, that when his *Eumenides* was Acted, the *Chorus* of *Furies* entring in a violent manner on the Stage, the People were put into such a Fright, that the Children Swoon'd away, and the Big-bellid Women immediately miscarri'd.

Yet even in this Care of making Terror the Chief End of his Pieces, he seems not so much to have been out in the Choice as in the Prosecution of his Design. For, however the soft movement of the Passions may have usurped the chief place in Tragedy, it is certain the Audience ought sometimes to be transported as well as gently agitated. *Horace* reckon'd it the noblest power of a Poet, when he acts with the violence of Enchantments on the Persons he entertains,

vanis terroribus implet
Ut magus, & modò me Thebis, modò ponit Athenis.

And *Horace's* Great Rival among the Moderns declares, that a Tragedian will but lose his

Labour, if he does not mix the force of Terror with the Charms of Agreeableness and Sweetness:

*Si d'un beau mouvement l'agréable fureur
Souvent ne nous remplit d'une douce terreur.*

a Boileau L'Art. Poet. Chant. 3.

SOPHOCLES.

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SOPHOCLES.



SOPHOCLES.

Sophocles, was an *Athenian*, the Son of *Sophilus* as *Suidas*, or *Theophilus*, as *Diodorus Siculus* calls him. The time of his Birth is placed by the *Arundelian Marble* in the Fourth Year of the 70th Olympiad: So that he was Eight and Twenty Years Younger than *Aeschylus*, and Twelve Years Older than *Euripides*.

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Tho' he was but a Boy at the time of *Xerxes's* Famous Expedition into *Greece*, yet he had the honour to bear no mean part in the Triumphs that follow'd his Defeat. For, when upon the flight of that Prince and the entire rout of all his Generals, the *Grecians* were raising Trophies to continue the memory of the Actions: our Young *Sopbocles*, being then at *Salamis*, while the Men were employ'd in fixing the Monuments of the Victory, is reported to have appear'd at the Head of a Choir of Noble Boys, all naked and walk'd over with Oyl and Essence; and, while they sung a *Paean*, to have guided the Measures with his Harp ^a.

His Father was no better than a Mechanick by Profession, yet being high in favour with *Pericles*, and the Chief of the City, found means to educate him in all the Gentiler Parts of Knowledge and of Wit ^b. His noblest Art of Tragedy he attain'd under the Tutorage of *Aeschylus* ^c, who had newly reform'd and illustrat'd that sort of Poesy.

There can't be a more famous Argument of his Proficiency in those Studies, than that his earliest Triumph was in the Conquest of his Master. For *Cimon* (the renown'd *Athenian* General, whose Life we find in *Plutarch*) having perform'd successfully his search of *Thebes's* Bones, and bringing the Noble Reliques with Publick shouts into the City: A solemn Contention of Tragedians was appointed, as was usual on such extraordinary Occasions. The two Great Rivals in the Performance were *Aeschylus* and *Sopbocles*, and the Applause seem'd so equally divided, that the *Archon* whose business 'twas to constitute Judges of the Prize, dar'd not pitch on any Persons for so ticklish an Office. At last *Cimon*,

^a Vit. per Scholiast. & *Athenaus*. l. i. p. 20. ^b Vit. *Grac.*
^c Ibid.

and the other Commanders entering the Theatre to see the Sport, the *Archon* seiz'd on *them* (happening to be the proper Number) and giving them the Oaths made them sit down for Umpires of the Cause. The Contention was carried on with all the Heat that Honour and Ambition could inspire; each Person labouring with more than his ordinary force to gain so Honourable a Verdict on his side. Upon a full Hearing, the Victory was adjudg'd to *Sophocles*, tho' this were the first Play he ever presented in Publick ^a.

The Esteem and Wonder that all *Greece* express'd at his Wisdom, made him conceiv'd to be the peculiar Favourite, or rather the intimate Friend of the Gods. They tell us that *Æsculapius* did him the Honour to visit him at his House ^b. And it should seem that *Hercules* had no less respect for him, from a Story of *Tully's*. For among his Instances of Divination, he thus produce's *Sophocles* as a memorable Example. "There happen'd, (say's he) a Golden Patin to be stol'n out of *Hercules's* Temple. *Sophocles* saw in a Dream the God appearing to him and telling him the Name of the Thief. He took little notice of the Vision for that time, or the next; but upon a frequent repetition he went boldly into Court, and declar'd such a Person to be guilty of the Sacrilege. The Judges immediately order'd the Man to be apprehended; who upon Examination confess'd the Fact, and restor'd the Vessel. On which account the Temple came to be call'd *Hercules the Discoverer's* ^c. The Great Impostor *Apollonius Tyanæus* attribute's a much Diviner Power to him. For in his Oration before *Domitian*, he tell's the Emperour, that *Sophocles* the *Asbenian*

^a *Plutarch* in *Cimon*. ^b *Idem* in *Numa*. ^c *Cicero* de *Divinat.* lib. 1.

was able to check and restrain the furious Winds, when they were visiting his Country at an unseasonable Time^a.

The same opinion of his extraordinary Worth gain'd him a free Passage to the highest Offices in the State. We find him in *Strabo*, going in joint Commission with the famous *Pericles*, to reduce the rebellious *Samians*. 'Twas during his continuance in this Honour, that he receiv'd the severe Reprimand from his Colleague, which *Cicero* has left upon record. They were standing and conferring about their Common Affairs, when there happen'd to run by, a very beautiful Young Boy: *Sophocles*, could not but take notice of his Prettiness, and began to express his own admiration to his Brother *Pericles*: To which the Grave General return'd this memorable Reply, a *Prætor*, *Sophocles*, should observe Continency with his Eyes as well as with his Hands^c.

But whatever inclinations the Poet might then have; (as indeed his Chastity is deeply suspected) yet they may in some measure be excus'd as the effects of a Passion submitted to on no other account, but because it was unconquerable. For thus we find him rejoycing at last, that by the Benefit of Old Age he was deliver'd from the severe Tyranny of Love^d.

Tully, in his admir'd Book *de Senectute* brings in *Sophocles*, as an Example to show that the weakness of the memory and Parts, is not a necessary attendant on the Condition he there defends. He observes that this Great Man continued the Profession of his Art, even to his latest Years: But it seems his Sons resent'd this severe Application to Writing, as a manifest neglect of his Family and Estate: On which

^a *Philostrat. Vit. Apollon* pag. 393. ^b *Lib. 14. p. 635.*

^c *Tull. Off. l. 1.* ^d *Philostrat. Vit. Apollon. l. 1. c. 10. Plutarch Moral.* account

account, they at last declared the Business in Court before the Judges; desiring the Guardianship of their Father, as one that was grown delirious and so put out of a capacity to manage his Concerns. The Old Gentleman being soon acquainted with the Motion, in order to his Defence, came presently into Court, and recited his *Oedipus of Colonus*, a Tragedy which he had just before finish'd; desiring to know whether that Piece look'd like the Work of a Mad-man. There needed no other Plea to gain the Cause. The Judges admiring and applauding his Wit, not only acquitted him of the Charge, but as *Lucian* adds, voted his Sons Mad-men for accusing Him.

The General Story goes, that having exhibited his last Play, and getting the Prize, he fell into such a Transport of Joy, as carried him off *. Tho' *Lucian* b differs from the Common Report, affirming him to have been choak'd with a Grape-stone, like *Anacreon*.

They tell a remarkable Accident that attended his Funeral. He died, they say, at *Athens*, at the time when the *Lacedæmonians* were besieging the City: for which reason, the Solemnity of his Burial could not be carried on. *Lyfander* the Spartan General, used at the same time, frequently to have a Vision of *Bacchus*, desiring him to suffer his Dearest Servant to be Interr'd. Upon this, *Lyfander* made enquiry of the Besieg'd, what eminent Persons had lately died in the Town; And finding, upon Information that his Vision must needs be understood of *Sophocles*, in as much as *Bacchus* was the Patron and President of the Tragedians, he granted them a Truce for the decent performance of his last Honours c. It is obser-

a Diod. Sic. l. 13. Plin. l. 7. c. 53. Val. Max. 8c. b In *Maximo*, c *Pausan.* Attic. p. 36. Plin. Nat. Hist. l. 7. c. 30.

vable that this Story about *Lyfander* does not agree with our *Marble Chronicle*, which places the Death of *Sophocles* in the Second Year of the 93d Olympiad, whereas the Siege of *Athens* did not fall out 'till the Fourth Year of the same Olympiad, the 27th of the *Peloponnesian War* *.

If *Æschylus* be stil'd the Father, *Sophocles*, will demand the Title of Master of Tragedy. What one brought into the World the other adorn'd with true shapes and Features, and with all the Accomplishments and Perfections it's Nature was capable of.

Diogenes Laertius, when he would give us the highest Idea of the Advances *Plato* made in Philosophy, compares them to the Improvements of *Sophocles* in the Tragick Art. The chiefest of these *Monsieur Boileau* has thus reckon'd up and applauded.

*Sophocle enfin, dormant l'effor à son Genie,
Accrut encore la pompe, augmenta l'Harmonie;
Interessa le Chœur dans toute l'Action;
De vers trop raboteux polit l'expression;
Lui donna chez les Grecs cette hauteur divine,
Ou jamais n'atteignit la foiblesse Latine.*

Then *Sophocles*, with happier Genius strove,
To raise the Musick, and the Pomp improve:
Gave his just Chorus in the Plot their shares;
And filing rugged Words by nicest Ears,
In Grecian Grandeur reach'd that envied height,
Which *Rome* in vain affects, and ape's with weaker flight.

His Conduct and his Expressions, are the Advantages, which commonly gain him the Prize, against the two Rivals of his own Age, and the more une-

a *Xenophon*.

qual

qual Contenders since. The first of these Virtues has made his *Oedipus* the General Rule and Model of true Plotting. The other is that *Λογιστής* which *Plutarch* fixes as the distinguishing mark of his Character, and of his Fame.

One of his most judicious Artifices, and on the account of which *Aristotle* * gives him the Preference to *Euripides*, was his allowing the Chorus an Interest in the main Action, so as to make the Play all of a piece; every thing conducing regularly to the chief Design. Whereas in *Euripides* we often meet with a rambling Song of the Chorus, intirely independent of the main Business, and as proper to be us'd on any other Subject or Occasion whatsoever.

Indeed the stiffest Patrons of *Euripides* are willing enough to allow *Sophocles* the poor Glory of Mechanism and Contexture; provided they can but secure the Nobler Talents of Wit and Stile, to the possession of their Friend. At the same time, the Applauders of *Sophocles*, will come to no Composition, nor yield the least part of the Tragick Laurels to the pretensions of the opposite Party. Or now and then, perhaps, if they are in a Generous Fit, they will acknowledge *Euripides* to have attain'd a Clearness and Happiness of Stile; but then it must arise from ignobler means: And what *Sophocles* owe's only to the force of Genius and the Native loveliness of thought, his Rival must faintly imitate, by an exactness of care, and a skilful ranging of Words and Sentences. The Compositions of *Sophocles* must relish of the World, while those of *Euripides* betray the harsher twang of the School: *Those* must be the best Tragedies, *these* the best Socratick Discourses. *Those* must have the Air of a Gentleman and of a Commander, *these* of a Plausible

* Poet. cap. 4.

Declaimer. And, in short, *Sophocles* must be the greatest Poet, and *Euripides* the greatest Philosopher.

Now, if there were room for a moderate Judgment, tho' the Palm would perhaps be divided more equally, yet *Sophocles* would still stand fairest to carry off the larger share. The Ancients have been very cautious, whenever they entered on so dangerous a point. Few Judges have had the hardiness to declare positively on either side; except one or two, who honour *Sophocles* with the Title of *Prince of Tragedy*. Yet we have some reason to conclude from the broad hints of Historians and Critiques, that the Performances of the same Great Man, were not only more applauded on the *Athenian* Stage, but always esteem'd the highest Attainments in the Tragick Strain.

Aristotle * indeed, has given *Euripides* the honourable Epithet of *Τετραμύτης*, but it's easie to discover, that he can mean only the most pathetick. Whereas, take him all together, and he seems to give *Sophocles* the Precedency: at least in the most Noble Perfections of Manners, Oeconomy and Stile.

Dionysius Halicarnassensis in his Art of Rhetorick * commends *Sophocles* for preserving the Dignity of his Persons and their real Characters, whereas *Euripides*, he says, did not so much consult the Truth of his Manners, and their conformity to Common Life; on which account, he is often deficient in Grace and Decorum. He gives the Prize on the same side in his two following Distinctions; That *Sophocles* wisely chose the Noblest and the most Generous Manners and Affections to represent: while *Euripides* employ'd himself in expressing the more dishonest, effeminate and abject Passions. That the

former never says any thing but what is exactly necessary ; whereas the other frequently amuses the Reader with tedious Oratorical Inductions. And tho' at the conclusion of the Comparison, he applauds the Stile of *Euripides* as an happy attainment of the *Middle Way* ; yet he seems to add this, only to temper the severity of his former Judgment; and, for fear he should be thought to detract too much from the Reputation of so admir'd an Author, by giving his Rival the Advantage in all points.

Longinus, seems all along to favour the same Cause, as far as it was safe to venture. And in one place he directly censures *Euripides* as a Writer more happy in the marshalling of his Words, than in the sense of his Thoughts.

Dion Chrysostom the Orator, who has nicely compar'd the Three Famous Tragedians in his little Piece of *Philoctetes's Bow* ; confesses, that the Verses of *Sophocles*, do not abound like those of *Euripides* in Exhortations to Virtue : yet observes on the other hand, that they have such a happy mixture of Grandeur and Delight, as to deserve the Honour the Ancients did the Poet in calling him the B. E. E.

It is obvious to add, that if *Euripides* aspires to the same Title, it must rather be on account of his *Wax*, than of his *Honey*, rather for the *Use* he gives us, than the *Pleasure*.

EURIPIDES.



EURIPIDES,

Euripides, as well as his two famous Rivals, was born of a Creditable *Athenian* Family. Particularly his Mother *Clito*, is reported of Noble Descent ^a: tho' *Aristophanes* ^b in jest calls her a *Cabbage-seller*, and *Valerius Maximus* ^c records this as her real

^a *Suid.* ^b In *Thestophor.* ^c Lib. 3. c. 4.

Profession. It's said, while she was with Child, her Husband *Menesarchus* consulted the Oracle of *Apollo*, to know what he might hope for ; and that he receiv'd these Verses in Answer.

Ἔσσι σὺ κῆρ Μηνεαρχίδι δέσιναι πάντες,
 Ἀνθρώποι πίσυσι καὶ ἐς κλέος ἰδὼδον ὀρέσῃ
 Καὶ σπέρων ἡρώων γλυκερὴν χάριν ἀμφοτεράωνται *.

Happy *Menesarchus* ! Heaven designs a Son:
 The listning World shall witness his Renown,
 And with glad shouts bestow the Sacred Crown. }

He was born in the Island *Salamis*, whither his Father and Mother had fled, with a great many other eminent Families of *Athens*, upon the formidable Design of *Xerxes* against *Greece*. His Birth is placed by the *Arundelian Marble* in the Fourth Year of the 73d Olympiad: tho' the Learned Mr. *Barnes*, following the common opinion, that he came into the World on the famous day of the Sea-fight near *Salamis*, in the *Streights* which they call'd the *Euripus*; and that he borrow'd thence his Name, brings him down Six Years later. Indeed, *Hesychius* in his Lives of Famous Men, says positively, that he was born on the day of that Great Victory; but then he adds immediately after, that this was a good Omen of the *Athenians* success: And therefore it should seem, even according to *Hesychius*, only to have fallen out on the same day in a former Year. If his Name was borrow'd from the *Euripus*, perhaps he might not have been call'd so at first; but might have received that Honour upon observation that the Noble Engagement there, happen'd on his Birth-day *.

a *Euseb. Prep. Evang. l. 5. c. 33.* b *Vid. Tho. Liddat. Annotat. in Cron. Marm. p. 58.*

At what time he remov'd with his Father and Mother to *Athens* is not certain. However, he was so far in Love with his Native Island, as afterwards to honour it with frequent Visits: and *Aulus Gellius*^a tells us, he himself was show'd there, an old melancholy Cave, where *Euripides* was reported to have written many of his Tragedies.

It seems *Menarchus*, however he might Pride himself in *Apollo's* Promise, yet had put no higher sence on the words of the Oracle, than that his Son should win the Prize in the Olympick Games. Accordingly he took care, to bring him up in the Exercises of Strength and Activity, perform'd in those Solemnities^b. But *Euripides*, tho' he made so good progress in these Feats of Body as to gain the Crown at the *Athenian* Sports in honour of *Ceres*, and of *Theseus*; yet had always much greater thoughts in his Head. And therefore, whilst his Father was labouring all he could, to forward his Proficiency in the *Palæstra*; he made a Nobler Choice for himself, proving a constant Auditor to *Anaxagoras* in Philosophy, and to *Prodicus* in Rhetorick; and diverting himself in the mean time, with the Art of Painting, which some will have, to have been at first his open Profession^c. It is not very probable, that he learnt Morality under *Socrates*, as *Aulus Gellius* reports. For then we must make the Scholar older than the Master. 'Tis much more reasonable to believe, and much more to the Honour of *Euripides*, that some part of the Philosopher's Wisdom, should be owing to his Tragick Pieces. For *Ælian*^d acquaints us, that *Socrates*, used to frequent those Plays, as useful and instructive Lessons; when at the same time, he despis'd all other Representations on the Stage.

a Lib. 15. c. 20. b Ibid. c *Suid.* d Var. Hist. l. 2. c. 13.

The occasion of our Poet's falling to Tragedy, was the extream danger his Master *Anaxagoras* had incurr'd by his Learning: who under the notion of a despiser of the Publick Gods, was bannish'd *Athens* by the fury of the Mob, and had good fortune that he came off with his Life. *Euripides* was then entred on his eighteenth year^a, and not daring to run the hazard of his Wife Master's Profession, he determin'd to turn his Philosophy to the use of the Stage: with this particular resolution, to keep as far as he could, from disgusting so ticklish an Audience, by contradicting or exposing the Superstitious Genius, and the Common Fancies of the Age.

Yet his Prudence and Caution were not able to secure him from all trouble on this Score. For they tell us, that upon that bold stroke in his *Hippolytus*,

Ἡ γλῶσς δ' αἰνέωχ' ἢ δὲ φρεν' αἰνέωσι^b,

My Tongue has sworn, but still my Mind is free,

He was indicted as a wicked Encourager of Perjury; tho' it does not appear, that he suffer'd for it. The Answer he made to the Accuser is left on record by *Aristotle*^b; "That 'twas a very unreasonable thing to bring a Cause into a Court of Judicature, which belong'd only to the Cognisance of a Theatre, and the Liberty of a Publick Festival. That when those words were spoken *on the Stage*, there went along with them some reason to justify them: if not, *on the Stage* he was ready to defend them; when ever the Bill should be once prefer'd in the right Place.

Indeed there was another time, when he incens'd the Audience to as high a Degree; but then he im-

^a *Suid.* ^b *Rhetor. L. 3. c. 15.*

mediately

mediately brought himself off by his Art. It was in the Tragedy of *Bellerophon*; where that old Gentleman laying himself out very eloquently in Praise of Money against Honesty, in a Rant, something like *Mr. Waller's Miser's Speech*; the People were so enrag'd, as to rise with general consent, to demolish the Play and the Actor. But *Euripides* stepping out in time, only desir'd their patience 'till they should see what end this Parron of Covetousness came to. For it seems in the sequel of the Piece, he had punish'd the sordid Wretch as he deserv'd; and so justified the heightning of his Character, by raising the ill Consequences of it in proportion ^a.

He had one happiness which Men of Wit are generally strangers to; and that is the being as eminent for Labour as for invention. 'Twas a noble return that he gave *Alceſtis*, a Brother of his Profession, on this occasion. *Euripides*, it seems, had been complaining that he could not get out above three Verses in three Days; whereas *Alceſtis* vapour'd, that he had always Three hundred at command in the same time. *Ay, but*, says, *Euripides*, *You don't consider the difference: Your Verses are made to live no longer than those three Days, and mine to continue for ever* ^b.

'Tis a remarkable Instance in what manner the Prizes were carried, at the Common Trials of Wit in *Athens*; when we find *Euripides*, tho' he wrote Seventy-five Tragedies, yet winning only Five, or at most but Fifteen Victories; and frequently losing the Crown to some pittiful Contender ^c. But this had been *Aeschylus's* Case before him; and, perhaps, *Homer's* before either. Yet *Euripides* is generally suppos'd to have had a tolerable Fortune in the World; and so not to have been oblig'd to depend mercenarily on the People's Humour.

^a Vid. *Senec. Epist.* 115. ^b *Val. Max.* l. 3. c. 7. ^c *A. Gell.* l. 17. c. 4. If

If we might believe *Diogenes Laertius* *, he should seem to have been as intimate with *Plato*, as he was with *Plato's* Master *Socrates*. For in the *Life of Plato* by that Author, *Euripides* is said to have accompanied him in his *Egyptian Voyage*; which he made to learn the Course of the Planets. But, tho' the Younger *Scaliger* has declar'd in favour of this report, yet it cannot possibly agree with the difference of Age, between the Poet and the Philosopher; as Mr. *Barnes* has most judiciously observ'd.

The only Great Action of those Times, with which *Euripides's* Story is concern'd, was the famous Overthrow of the *Athenian Forces in Sicily*. This sad Disaster, describ'd so largely by *Thucydides* in his 6th and 7th Books, and by *Plutarch* in his *Life of Nicias*, happen'd in the Fourth Year of the 91st Olympiad, and the 72d of *Euripides* his Life. After the last dreadful Battel, wherein the *Athenian Army* was entirely routed, and such prodigious numbers taken Prisoners; "It was extremely remarkable, that many were sav'd and releas'd, meerly for the sake of *Euripides*. For, it seems of all the In-land *Grecians* his Muse was in highest esteem with the Men of *Sicily*. Many of the poor Creatures that were thus preserv'd, after they had got home, are said to have gon and made their acknowledgments to the Poet: reporting, that some of them had been deliver'd from their Slavery, upon teaching what they could of his Verses; and how others, when straggl'ng about after the Defeat, had been reliev'd with Meat and Drink, for singing some of his Compositions.

Nor were those who fell honourably in this Unfortunate Expedition, less oblig'd to *Euripides*, than the Survivors. For he paid the last Duties to their Memory, in a most passionate *ἔμνηστος*, or Funeral.

* In *Plat.*

Elegy, a fragment of which is thus set down in *Plutarch* ¹.

Οἱ δὲ Συρακοῖτες ἐπὶ νίκῃς ἐκέρχοντο,
 Ἄνδρες, ὅτ' ἔν τῃ θῶν ἔξισι ἀμφοτέρω.

Eight times they put all *Syracuse* to flight;
 While Heaven stood Neuter to behold the Fight.

Sophocles and he, as the Two Great Masters of the same Trade, are commonly thought to have maintain'd no great Intimacy; at least not till the latter part of their Lives. Yet his Second Epistle is address'd to *Sophocles*, who was then in the Island *Cbio*; congratulating his safety after a Ship-wreck; and condoling the loss of his Tragedies by that Accident, as a Common Misfortune to *Greece*; yet such as might easily be repair'd, in as much as the Worthy Author of them surviv'd. If this Epistle be genuine, there was without doubt a fair understanding at last between these Great Persons: a point, which will be confirm'd farther when we come to take notice of *Sophocles*'s Behaviour upon the News of *Euripides*'s Death.

His Humour and Carriage are represented as Grave and Serious, and not much inclin'd to the ordinary gaiety of Poets. *Anian Gellius* ^b has preserv'd a notable Epigram of *Alexander the Aetolian*, on which this account of his Temper is commonly built.

Ὁ δὲ Ἀναξάρτης τειρεῖται ἀρχαῖα
 Σοφιστὴ μὲν ἰμῖγα ἵστα προσηπῶν,
 Καὶ μετρήλων, αἳ ποδάζουσιν ἢ δὲ παρ' ἱστίου

a In *Nicias*. b Lib. 15. c. 20.

Μεμαθηκὸς ἄλλ' ὃ π γὰρ ἔστι τὸν ἄν
Μίλιον εἰς Σαῦρον ἐπέλυσεν.

This Spark of *Anaxgoras's* School
I always took for a rough Stubborn Soul.
His aukward Court ne'er wear's a smiling Look;
Nor all the Power of Wine can raise him to a
Joke.

Yet when he Writes, the *Syrens* croud his Tongue,
And with fair Honey mix the flowing Song.

As to Love-matters, the common Business of his Profession, his Character runs double: for we find him distinguish'd by the Title of *Μισογύνος* in *Suidas* and *Gellius*; and by the quite contrary appellation of *Φιλογύνος* in *Athenæus*. But the appearing Contradiction may be easily salv'd. His continual Care to fill his Plays with Satyrs against Women, might well make him esteem'd a Hater of the Sex, as far as his Pen was concern'd. And 'twas for this reason, that *Aristophanes* in one of his Comedies set a Jury of Women to try him, for his Offences in that kind. Yet this does not in the least hinder, but that he might admire the Good part of the Fair World, as much as he persecuted the Bad. *Sophocles* knew very well how to make this Distinction upon his Rival. Some body in his Company, was calling *Euripides* a Woman-hater; Yes, says *Sophocles*, He is so indeed upon the Stage; but not in the Bed*. Accordingly it's agreed by common consent, that he had two Wives; and some say, both at the same time.

It was about a Year after the *Sicilian* Defeat, when *Euripides*, being overcome with the Intreaties of King *Archelaus*, left *Athens*, for the *Macedonian* Court. That Excellent Prince is particularly fa-

* *Athenæus*. l. 13.

mous for his Respect to Learned Men, and for his robbing the *Grecian* Academies, of their eminent Professors. So that there's no need of believing the Common Story, that our Poet trudg'd to *Macedon* for no other reason, but because he was ashamed to show his Face at home, after he had catch'd one of the Actors a-bed with his Wife, and was plagued on that score by his Enemies the Comedians.

The Veneration that *Archelaus* profess'd for his Sence and Wisdom was so high, that *Solinus* ^a tells us, he was honour'd with the Chief Place in the King's Council.

There are a great many smart sayings recorded which he pass'd on several occasions, while he waited on that Prince. Particularly, one day a Young fluttering Courtier joking upon him for his stinking Breath; *My mouth has reason to stink*, says he, *because so many honest Secrets have rotted in it* ^b. The famous Answer he made *Archelaus* is of a Nobler Strain. The King it seems, was continually teizing him to celebrate his Actions and Glory in a Tragick Piece; when once pressing it more home, and seeming extremely importunate, *Euripides* burst out into this serious Reply, *Pray Heavens Your Majesties Reign may never afford the Subject of a Tragedy* ^c.

In the mean time, his Enemies at *Athens* did not fail to make the worst construction of his Journey to *Macedon*; as if he design'd for the honourable Profession of a Pimp or a Parasite. This was the Subject of that Epistle to *Cephalophon*, which is the last of those Pieces, as we now have them. In it, he excuses himself from having any thoughts of increasing his Honours or his Riches, by changing his Coun-

^a Cap. 15. ^b *Stobaeus*. Serm. 39. *οὐκ ἀκαταστάτος*. ^c *Diomed.* Grammat. de Poem. Gen.

try and Way of Life; and advises his Friend to joyn with him in despising those pittiful Stories, which could never hurt any body, but the Authors of them.

He had pass'd but a few Years in this Court, when an unhappy Accident concluded his Life. *Ovid* tells us what it was, when he wishes his *Ibis* the same Fate.

*Utque coturnatum vatem tutela Dianæ,
Dilancient vigilum te quoque turba canum.*

Or maist thou feed *Diana's* watchful Train,
Like the fam'd Master of the Buskin'd Strain.

Indeed, his Death is generally charg'd upon the King's Dogs: but whether this happen'd thro' Envy of some of the Courtiers, or by meer chance, is very far from a determination. Every Account gives him the same unfortunate End; and yet differs from the rest, in the particular manner of the Action. Only some, indeed, will not have him to have been torn in pieces by Dogs, but by a Mob of Women; as *Old Orpheus* had suffer'd before him. *Suidas* places the time of his Death in the 93d Olympiad; and the *Arundelian Marble* in the Second Year of that Olympiad; which falls in with *An. Mund.* 3598, before our Saviour 435 Years. By this account he should have been now Seventy eight Years Old: whereas the common Relations of his Story, fixing his Birth later, will have him die in his Seventy fifth Year.

The News of his sad End, arriving at *Athens*, spread an universal sorrow thro' the City. Even *Sophocles* was so far from rejoycing at the removal of his Rival, that he is reported to have brought his Actors on the Stage in Mourning Garments, and

without their Crowns: and to have appear'd himself in the same melancholy Garb ^a. Nor did he long survive, deceasing according to the best Accounts, in the very same Year.

Euripides's Corps was remov'd from *Promiscus* where he died, to the City *Pella*, and there Interr'd with the highest State and Solemnity. King *Archelaus* himself, not contented with the Chief Concern and Expences of his Funeral, did him the farther Honour of Mourning for him, in the usual fashion of the Country, and shav'd his Head, for a visible token of continu'd Grief ^b. The Monument erected to his Memory, is suppos'd to have been of Marble, adorn'd with the Poet's Statue in the Tragick Garb, and hung about with the common appurtenances of that Art, and the Ensigns of *Bacchus*, the Founder and Patron of the Profession. The *Macedonians*, as *Aulus Gellius* ^c tells us, were so proud of it, that they turn'd their common boast into a Proverb

Ὅτι οὐ γὰρ μὲν' Ἐυριπίδης ὀλοῖτό τε

Thy Tomb, *Euripides*, shall ne'er decay.

And therefore when the *Athenians* sent Commissioners to desire his Bones, for the transporting them into the place of his Nativity: the People absolutely denied the Request, declaring they would part on no account, with such honourable Relicks.

The City which preserv'd his Ashes, being seated near *Pieria*, the Birth-place of the Muses, whence they took their Name of *Pierides*, gave occasion to this Epitaph, which we find inscrib'd to his Memory in the *Antibologia*;

^a Tho. Magist. in Vit. Eurip. ^b Solin. c. 15. ^c Lib. 15. c. 20.

Ἐὶ δὲ δακρυβίαι, Ἑυεπίδῃ, ἢ λά σι πότμος,
 Καὶ σὲ λυκοφρέσσι δαίπνον ἔδωτο κύνης.
 Τὸν σκηνῇ μελίγηρον ἀνέθρα, κόσμον Ἀθηνῶν,
 Τὸν Σοφίᾳ πρακτικὴν μεζάμενον χάριτα.
 Ἀλλ' ἔμολες Πελλαῖον ἴσ' ἥλιον ὡς ἂν ὁ λῶγος
 Πηλείδῃ ναιὶς ἀγγέλοι Πηλείδῃ.

Tho', by a Fate unworthy snatch'd away,
 Thou gav'st *Diana's* Pack a Noble Prey;
 Thou sweetest Glory of th' *Athenian* Stage,
 That with Grave Sense could'st mix thy Tragick
 Rage;
 Yet shall't thou Live; while *Pella's* faithful Land
 Hides thy Remains from Crooked Age's Hand.
Pella Pieria's Neighbor! for 'twas fit,
 The Muse's Servant should attend their Seat.

Plutarch relates, that this Monument at *Pella* was struck with Lightning; and that such an Accident never happen'd but to these Relicks of *Euripides*, and those of *Lycurgus*: which he says, may serve for a Consolation to the Poet's Admirers, and for a sufficient Argument of his dearness to the Gods; that he should have the same ruine befall his Remains, as had formerly dispers'd those of *Lycurgus*, a Man of renown'd Piety, and a peculiar Favourite of Heaven.

The burning of his Monument in this remarkable manner, furnish'd the *Grecian* Epigrammatist with a happy Subject for this little Piece,

Ἄ Μακάριε σὲ κέλευθε τέρψιν κόνις ἄλλα πρῶταίς
 Ζατὶ καλοῦσιν πῶσαν ἀπαιφίαν.

The Lives and Characters of the

Τὸς δ' ἀμφοτέρους Ἐπειδὴ ἐν Διὶ αἰδῶν
Ἦσαν τὰν θνητῶν σίμας ἐρείων.

One Urn thy Ashes boasted to contain,
'Till Heavens quick Lightning scatter'd them again:
'Twas Jove's own Work to clear the Mortal Load,
And purgeth thy Nobler Relicks to a GOD.

The People of *Athens* when they found it impossible to recover his Bones, were contented to raise him an *Honorary Tomb* in their own Country; which was remaining in *Pausanias's* Time. And 'tis to this Monument, we are to refer that pretty Distich of an Epitaph, extant in the common Collection of Greek Epigrams.

Οὐ σὲν Μνήμα τίδ' ἴσ', Ἐπειδὴ ἀλλὰ Σὺ τῷδε,
Τῇ σὲ δ' Δίξεν Μνήμα τίδ' ἀμφοτέρω.

Thou art thy Tomb's Memorial, that's not *Thine*,
While thy fair Glory makes the Marble shine.

Which thought seems to have been imitated in the latter part of Mr. *Drayton's* well known Epitaph in *Westminster-Abbey*.

The Story how the Originals of his Works together with those of *Sophocles*, came into King *Ptolemy's* Hands, when he was founding his Famous Library at *Alexandria*, told by *Lilius Gyraldus* and Mr. *Barnes*, on the Authority of *Galen*, is to this purpose. "The King sent to *Athens*, to desire those Books for the increasing his Collection; but the City refus'd to comply: within a little time after, there happen'd a great Dearth in *Attica*; and then *Ptolemy* denying them the importation of any Corn

" from Egypt, unless they answer'd his old Demand ;
 " they were forc'd to part with the Treasure, to
 " keep themselves from starving: Whatever autho-
 rity those Great Men had for their relation, it's cer-
 tain the account in *Galen*, is very different. *King*
Ptolemy, says he, sent to the Athenians to borrow the
 Original Manuscripts of *Sophocles*, *Æschylus* and
Euripides in order to transcribe them for his Library,
 laying down in their hands Fifteen Talents of Silver, by
 way of Security. Upon receipt of the Books, he took care
 to have them wrote out on the fairest Parchment, and
 set off with richest Ornaments; and then, keeping the
 Originals, he sent the Copies to Athens, with this Mes-
 sage; that the King desir'd the City to accept of those
 Books, and of the Fifteen Talents, which he had left in
 their Hands. That they had no reason to be angry, since
 if he had neither sent them the Originals nor the Copies,
 he had done them no injury; as long as they them-
 selves by taking the security, suppos'd it a sufficient repara-
 tion, in case of a Loss ^a.

AMONG all the hard Censures that have been
 pass'd upon *EURIPIDES*; whether on account
 of his Conduct, his Manners or his Stile; there is
 not one which dares touch on the Nobler Excellen-
 cies of his *Wisdom*, and his *Passion*. 'Tis for this rea-
 son, that he has been always esteem'd the most use-
 ful Man of his Art, for Human Life, tho' others
 may have the advantage of him in Delight.

The same Oracle that pronounc'd *Socrates* the
 Wisest of Mortals, gave *Euripides* the second place
 in the Character of Wisdom, and honour'd *Sophocles*,
 only with the lowest Degree.

Σοφὸς Σοφοκλῆς, ἐνδοξότερος Ἐυριπίδης,
 Ἄνδρῶν δὲ πρῶτος Σαφοδέτης σοφότητι ^b.

^a *Galen*. Tom. 3. Fol. 196. Edit. Ald. ^b Schol. in *Aristoph.*
 p. 131. *Suidas* in v. *σοφία*. I 4

It seems a little strange, that while this Testimony is so often brought to establish the honour of the Philosopher, we should scarce ever find it alledg'd to credit the Poets. But perhaps Men were afraid of injuring the Divine Moralist, by joining him in Character with a couple of Play-wrights. And the Great *Origen* * is of opinion, that the Devil when he deliver'd that Sentence, by giving *Socrates* those Partners, purposely obscur'd his Glory, while he was forc'd in some measure to applaud it.

However, as long as the End of Poesy is to *Instruct*, and since the Gravity of the Ancient Tragedies made them appear something more than bare *Lessons* of Virtue; it will not detract from the Glory of the Great *Socrates*, to call those Persons *Wise*, who advanc'd the same Truths as himself. At least, he will be contented to allow *Euripides* a share in that Title, since he was pleas'd to honour *his* Plays with his Company, when he denied that favour to the other Masters of the Stage †.

∴ *Plutarch*, then, had good reason to assign WISDOM, as the peculiar Character and Glory of *Euripides's* Works. For tho' the other Tragedians propose the same end, the regulating of Mens Notions about Providence and Human Affairs, the representing Vice in all it's deformities and Mischiefs, and the painting Virtue, with the highest Beauties, and with the best rewards: yet he will always appear to have answer'd that Design with so much the more advantage; as he added the strength of Philosophy, to the powers of Action and of Verse. For thus by a course of frequent Sentences, he instils all his Good Principles and Counsels, by the immediate conveyance of the Ear. Whereas in the other Tragick

* *Contra. Cels.* p. 335. † *Allen. Var. Hist.* l. 2. c. 13.

Pieces, the People were instructed more by what they saw, than by what they heard. The whole Action and Scope of the Play might perhaps recommend some Noble Virtue to their Practice: because they beheld either that Virtue thriving happily in some Great Person, or the contrary Vice procuring as remarkable Misfortunes. But this was rather teaching by Picture and dumb show, than by Words and Precepts. While the Written part was all spent in bringing about and adjusting the Intrigue, without intermixing many new Advices, for fear of retarding the Grand Design. But now *Euripides*, besides their Advantage of shadowing one great Duty by the main Action, has inserted a long train of inferior Rules; and has given these in direct words to the Audience, without putting them to the trouble of making inferences from what they see. And tho' the first of these ways, may be thought the most artificial Instruction; the other will be admitted as the most useful; or at least as the most suitable to Common Apprehensions.

'Tis on the account of this Wisdom, and this forcible way of teaching, that *Quintilian*, when he is giving his Young Orator a List of Authors, with their proper Characters and Uses: while he does but just mention *Sophocles's* Name, passes on presently to a long recommendation of *Euripides*, as far the most beneficial to a Man, who design'd to rule the *Forum*. His Language, which some reprehend, as inferiour to the Grandeur of the *Buskin*, the Rhetorician for the same reason, esteems and applauds, as approaching nearer to the stile of Oratory. Then, as to the happy abundance of his Sentences, and his delivering the Grave Precepts of the Ancient Sages, he thinks him almost equal to the Wise Masters themselves: and in his Speeches and Answers, comparable to the most commanding Pleader at the Bar. And ends
his

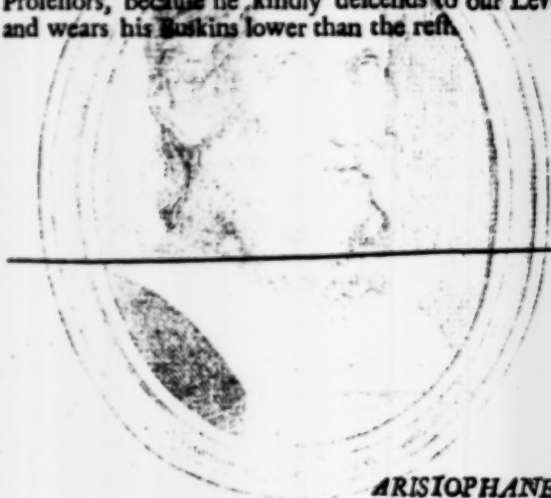
his Character with the most taking part of it, the excellency of his Passions, and his irresistible force of raising Pity.

None can deny, but that the Virtues and Excellencies which *Quintilian* here recommends to his Orator's Imitation, will have their use and value in proportion, with all Persons who are engag'd in the Business of the World. They will be better Citizens by reading *Euripides*, and better Versifiers by doating on *Sophocles*; and will acknowledge just as much difference between the advantages they receive from those two Authors, as they find between their Civil, and their Poetick Capacity.

Not but that *Sophocles* has his Instructions too, and those the most curious and the most refin'd. But, alals! his very excellencies render him of less service to the World. All the Old Magick of Poesy has been long since concluded: and the Muses may as well expect again to draw Stones and Trees into Order, as Men into Virtue, by their Arts and Power. People are no more, to be led into Societies like Bees, by the force of Musick. The World, in its Infancy, might learn Goodness, by sweet Violences, and pleasant Deceits. But now, it pretends to be more Manly; and scorns to be trick'd, tho' to its own Advantage. We as much despise a Poet, who hopes to enforce Virtue by the Harmony and Artifice of Verse; as a Physician who endeavours to cure by Charm. Things must be laid down in a plain way, and the course and method of Nature exactly follow'd. If Virtue and Vice will come upon the Stage, they must lay aside their Scenical Habits, and appear Naked and Unmask'd. Otherwise we are apt to take the Liberty of thinking that they only indeed Act a Part, and are just such Machines and Fancies in the World, as they are in the Theatre.

Thus

Thus while *Euripides*, does not so much endeavour to prevail on our senses, as to make an immediate Conquest on our Minds; and rather convinces us by Eloquence, than amazes us by Pomp and Show: We admire and esteem him more, the more he has fail'd in the formal Rules of his Art: and are ready to acknowledge him the chief of Tragick Professors, because he kindly descends to our Level, and wears his Buskins lower than the rest.



ARISTOPHANES.



ARISTOPHANES.

THE Age of *Aristophanes* need not come under Enquiry; since none can be at a loss where to fix the famous *Peloponnesian* War, and the more famous Story of the Divine *Socrates*. But then his Country or Birth-place is little understood. The Old Illustrators, quarrel, and defie one another on the Point: and the Oracle of his own Works, which acquaints

acquaints us with most of his Circumstances and Concerns, is but in vain consulted about this Dispute. There is indeed one passage in the *Acharnians*, which seems to hint, that he sometime liv'd in *Egina*, and might therefore probably be Born there. The *Chorus* between the Second and third Acts, are commending the Poet, as the Deliverer of their Country by his Wisdom, and as a Man that was admir'd by all the World; and then they go on,

Διὰ τοῦδ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προσελοῦσθαι,
καὶ τὴν Ἄγινα ἀπαυτῶσι, καὶ τῆς γῆς μὲν ἐκείνης,
οὐ φερίλζουσ', ἀλλ' ἵνα σῶται καὶ ταύτην ἀφύλακται.

'Tis for His sake, the *Spartans* seem inclin'd
To beg *Egina*, and invite a Peace:
Not that they value the poor spot of Ground;
But hope that *Claim* must rob You of Your Poet.

We may only guess hence, that his Fortunes lay in that Island. And this was pretence enough for his Enemies to accuse him to the Magistracy as a Forreigner, and as a false Usurper of the Privileges which *Athens* allow'd her Citizens. They say he came off with great Applause from this Charge, by only naming one *Philip* an *Athenian* Freeman for his Father, and proving it with two Verses of *Homer*,

Μήτηρ μὲν τ' ἐμὲ φησὶ τῷ ἑμμεναί, αὐτὰρ ἔγωγε
Οὐκ οἶδ', οὐ γὰρ δὴ πῶς εἶναι λέωμαι ἀνέγνω.

I take my Mother's Word: My Mother vows
'Twas He: I know not: who can swear he
knows?

Thus wherever he was born, he had the Honour to be admitted free Denizen of *Athens*, whether Nature had given him a Title to it; or whether his Ingenuity supplied him with as fair a Right.

His Native Courage and Honour and his Profess'd aversion to a servile Government, deserv'd to procure him the highest Employments in the State. But perhaps he did the Common-wealth as much service on the Comick Stage, as he could have done in the Council or in the Army. 'Twas he, that dar'd entertain the whole City at the Expence of the Magistrates Reputations; could inform them of the pernicious Designs of their Leading Officers: And could himself Act a *Cleon*, a Powerful Villain; when every one of the Common Players declin'd so dangerous a Part. 'Twas he, that by the same bold Method of Instruction, could remind a whole People of the defects in their Publick Justice; and of the Miscariages in their Politicks, and in their Arms. And what was the hardest Enterprize of all, could attack their Superstitious Worship, without incurring those general Resentments, which had fallen on *Aeschylus* and *Euripides* for the same Good Attempt. It looks indeed somewhat like a Prodigy, to see the Comedian blacken the incomparable *Socrates*, by representing him as a despiser of the Popular Religion: while he himself in some other of his Pieces, has expos'd the same vulgar Errors, and came off with Approbation. The reason of the strange difference can be only this, that *Aristophanes* by the Force and Authority of his Wit, held *Athens* more absolutely at Command, than the Good Philosopher, with all his Wisdom and with all his Vertue.

All his Plays which are come safe to our Hands, appear to be a Set of Wise Reflections, on the Af-

fairs and the Conduct of the *Athenian* People, thro' as Famous a Course of Years as any in History, the time of the Great *Peloponnesian* War. And therefore *Plato* shew'd a great deal of Judgment, as well as a great deal of private Esteem; when he recommended *Aristophanes's* Works to *Demys* the Tyrant; who had desir'd to be inform'd of the Condition and the Policy of *Athens* *.

The *Choroi* in the *Acharnians*, whom there has been occasion to cite before, take care to let us know what Name and Character their Poet bore at home, and abroad. They had been reminding the Audience of some Good Offices *Aristophanes* had done the City by the Power of his Comick Muse; and then they carry on the bold Vaunt in such strains as these.

Ταῦτα ποίησας πολλῶν ἀγαθῶν αἴτιον ὑμῶν γένεσθαι.
 Καὶ τῶς δόμους ἐς τὰς πόλεις δείξας ὡς δημοκροῦνθαι.
 Τονάξοι νῦν ἐκ τῶν Πόλεων. ἢ φόρον ὑμῶν ἀπάρουθις
 Ἥξεισιν ἰδεῖν ἐπιθυμῶνθις ἢ ποιήσιν ἢ δέουσιν.
 Ὅστις παρὶνδρυντὴν Ἀθηναίους εἰπῶν τὰ δίκαια.
 Ὁὖλον δ' αὐτῷ σπείρει τάλαντος ἢ δὴ πόρρον κλέειν ἤκει
 Ὅτε καὶ βασιλεὺς Λακκεδαίμονίαν προσβοίαν βασανίζων,
 Ἡρώτησεν αὐτὸν μὴ αὐτὸς πότρυς ἢ ναυσι κροῦσθαι
 Ἔστω ἢ τῶτον ἢ ποιήσιν ποτρυς εἶπαι κατὰ πολλὰ.
 Τέτους γὰρ ἔφη τῶς ἀνδράποους πολὺ βελτίους γυμνασθαι
 Καὶ τῷ πολέμῳ πολὺ νικήσεν τῶτον ξυμβυλον ἔχουθας *.

This is the Man, who blest'd You with his Service;
 And taught the wrangling Tribes to use their Power.
 And now Your Tributary Friends from far
 Flock to the Town to see the Sacred Poet
 Who dares speak Truth, and hazard Life for Justice.
 So far his Bold Exploits have spread his Fame;
 That when the mighty *Persia's* Monarch held

The *Spartan* Envoys, wondring at his Questions;
 He first demanded which o'th' Rival States
 Rid Chief at Sea: and next, which People liv'd
 Under the wise Correction of our Author.
 For they cry'd the Great King, must needs Reform:
 And, while they take the Poet to their Counsels;
 Under his Conduct may Command the World.

But after all the fair parts of his Character, there lies an eternal reflection on his good Humour at least, if not on his Virtue and Principles, that he should profess himself a mortal Enemy to the two wisest *Athenians* of his Time *Socrates* and *Euripides*.

We have a full History of his Wicked Attempt against the Philosopher, deliver'd by *Alian*^a; whether truly or not may be enquir'd by and by, his Relation is to this purpose. *Anytus* and the other Accusers who had form'd a Design against *Socrates*'s Credit and Life, were not so senceless as to imagine, that the Judges would be very willing to receive an Impeachment of the Wisest and the Best of Men. And therefore they concluded it would be the best way of proceeding to prepare the Minds of the *Athenians*, by raising the Scandal by Degrees. In order to this, they hir'd *Aristophanes*, with the consideration of a good round Summ, to expose the Philosopher on the Stage. They instructed him too which way to direct the Satyr. To represent *Socrates* as an impertinent Virtuoso, and a trifling Disputant; one that could argue *Pro* and *Con* at his Pleasure, and prove Right Wrong, and Wrong Right in the same Breath: And especially to hint at his introducing new kinds of *Dæmons*, and Powers unheard of before, as if he slighted the Common Deities, and the present manner of their Worship.

a Var. Hist. l. 2. cap. 13.

Aristophanes, who had no more honesty than his Poverty would allow, easily swallow'd the Bribe; and falling to work according to their directions, compos'd the Comedy of the *Clouds*. The *Athenians*, who expected nothing less than to see such a Great Man ridiculously personated in the Theatre, at first were in a general wonder and surprize. But being naturally envious, and apt to detract from those Persons, whose Learning or Vertue had rais'd them above the common Level; they were afterwards tickled with the pleasant Satyr; and gave the Prize to *Aristophanes* with universal Applause.

On the Faith of *Ælian*, we commonly build our Notions of this Transaction: And agree to condemn all *Athens* of as much Folly and Madnes for approving the Poet's Slanders, as we do the Poet himself for venting them. Even the most ingenious *Madam Dacier*, who has lately given us the two first of *Aristophanes's* Comedies in so fine a Dress; is not so kind as to vindicate the Credit of the Philosopher, or the Judgement of the Audience: While observing only^a that there was no need of corrupting the Poet with a Bribe, She seems to admit the rest of *Ælian's* Story as a true Relation. But how will the Scene be alter'd, if, after all, the Divine Philosopher should appear to have been vindicated by the Common Voice of the Judges: while the profane Poet was so far discountenanced, as to see the Comick Prize given to a much Inferior Performer? Yet as fair a Conjecture as this may be drawn from the Play it self, as we now have it. For that *Parabasis* inserted in the Chorus between the first and second Acts^b, is nothing else but a direct Address, made by the Poet to the People, commending himself, as the most experienc'd Man in his Art, and this for the best of all his Pieces: And at the same time complaining of their un-

^a In Pref. ^b Pag. 156.

kindness; that, with all these advantages, they should before despise and damn his Play, and deny him the publick Testimony and Reward. Now the Old Scholiasts agree to expound this of the ill success which the *Clouds* met with at their first Presenting; when *Cratinus* and *Amipias* were Crown'd for the best Comedians; and *Aristophanes* exploded with universal Scorn. 'Twas very Natural for the Poet, after the first Misfortune, to correct his Beloved Peice against a second Trial; and to add this Speech, by way of expostulation with the Audience; and to beg a more favourable Sentence: And therefore it may well serve for a Prologue, according to the present Laws of the Theatre, as Madam *Dacier* has plac'd it in her Translation.

So far then the whole Body of the *Athenians* are justified, that they did not encourage the Poet's first Attempt, in exposing their Great Master and Instructor. But if it could be made out farther, that this Piece was never reviv'd on the Stage, tho' corrected by the Author; they would come off with Honour from the whole Accusation. Yet this Point too will admit of a probable Proof in their Defence. For one of the old Scholiasts when he is expounding the *Parabasis* already mention'd, says expressly *οὐ μνημονεύουσιν αἱ διδασκαλίαι τῶν δύο νεφέλων* *. *There are no Memorials which explain the Acting of two CLOUDS: or, there are no Memorials which make the Clouds to have been Acted twice.* As for the other Old Gentleman, who in his Illustrations prefix'd to the Piece, affirms it to have been presented a second time: He fixes that time in the very next Year when *Aminias* was *Archon*. But now in that very Year when *Aminias* was *Archon*, *Aristophanes's* other Comedy of the *Wasps* was Play'd, as all agree. And in this Piece of the *Wasps* when the *Chorus* desire the Audience ^b, not to receive the Poets

Labour so unkindly as they had done before; the Scholiast only observes, that *The Year before, he presented his first Clouds, and came off with disgrace.* Yet here he had a fair opportunity of telling us, that it was Acted a second time more fortunately; and that in this very Year, if the thing had been really true. This is the Argument urg'd by the most Learned *Palmerius* ^a. Yet supposing that Question to be incapable of a decision, whether or no the *Clouds* was twice Presented: Since we have demonstration that it was once certainly exploded, when it came on the Stage; this is enough to alleviate in a great measure the heavy Censure, which has lain so many Ages on the *Athenian* Auditory; and to show that *Ælian* was more a Lover of *Socrates* than of Truth; when to advance the Character of the Philosopher's Patience and Magnanimity, he traduc'd the Vertue and the Sence of the whole City. There is one part of his Narration yet behind, which may be prov'd grossly false; and will therefore put a better Colour on our Suspicion of the rest. He would persuade us that the Accusers of *Socrates*, got him thus ridicul'd in a Play, as a Preparation to his Publick Arraignment; and to try how the People would bear such an Attempt. But now, since it appears from several Passages in the Play ^b that it was written, while *Cleon* was alive; and *Cleon* dying, as *Euripides* ^c has recorded, in the Tenth Year of the *Peleponnesian* War, that is, in the Third Year of the 89th Olympiad: It is very strange if this should pass for the Introduction to the Tryal and Condemnation of the Philosopher; which happen'd in the 95th Olympiad, above Twenty Years after *Cleon's* Death, and therefore more after the Acting of the *Clouds*. So that there's

a In Exercitat. p. 731. b *Palmer.* Exercitat. p. 729.

c Lib. 5. p. 297.

no occasion to suppose any other reason for *Aristophanes's* Undertaking, but the necessary disagreement between the licentiousness of the Old Comedy, and the strictness of the Old Philosophy. And then his hatred to *Euripides*, the Philosophical Poet, may be in a great measure attributed to the same Cause. It is well known, that *Socrates* would never by his good will enter the Theatre, but to hear some performance of that Tragedian; whom he esteem'd as much a Preacher of Morality as himself. It is therefore a most lamentable mistake of the Author of the Latin Argument * prefix'd to *Aristophanes's Frogs*; when he tells us, that the Comedian wrote that Play to be reveng'd on *Euripides*, for his Tragedy of *Palamedes*, under whose borrow'd Name, he had upbraided the *Athenians* with the Murder of the Great Philosopher: Whereas the Death of *Euripides* and the Acting of the *Frogs*, are always placed in the 93d Olympiad, and the Condemnation of *Socrates*, never before the Ninety first.

We are not inform'd how long *Aristophanes* liv'd; it is probable he reach'd a great Age, since we may reckon near Forty Years that pass'd between his *Acharnian* and his *Plutus*, the first and the last of his Comedies which we now have.

The Honorary Distich compos'd on him, as is thought, by *Plato*, will make large amends for the loss of his Epitaph.

Αἱ χάριες τίμει' π λαβεῖν ὅψ' οὐχ' ἀπιστῶται
Ζητῶσαι, ψυχὴν ἔνευ' Ἀριστοφάνους.

Seeking a Shrine, that ne'er should be Defac't;
The Graces pitch't on *Aristophanes's* Breast!

That *Plato* was indeed his Great Friend and Admirer, *Olympiodorus* assures us in his Life of the Philosopher. And this Epigram, if Genuine, together with the Recommendation of his Works to *Dionysius*, were sufficient marks of this Esteem. But it happen'd a little unluckily, that the incomparable French Lady, in the Preface to her Translation should remarque farther; that *To testify more particularly the Respect he entertain'd for the Poet, he gave him the best Place in his SYMPOSIUM; and put under his Name the fine Discourse which he makes of Love: giving us to understand by this, that ARISTOPHANES was the only Man, who could talk agreeably of that Passion.* For whoever compares the Speech that *Aristophanes* makes in that Dialogue, to explain his foul Notion of Love, with those of the other Speakers on the same Subject; will be far from thinking that he has the best Place in the Banquet; and from allowing that to be a fine and an agreeable Description of a Natural Passion, which is an open Panegyrick on the most Unnatural of Vices. This Observation cannot seem to detract from the just Praise of *Madam Dacier*: A Man can scarce think on Her, and the admir'd Partner of Her Studies and of Her Bed; without addressing Her with *Claudian's* old Compliment, a little alter'd,

*Conjux digna viro! nam tantum cœtibus extat
Fœmineis, quantum supereminet Ille maritos.*

It's a receiv'd distinction of the Grecian Comedy, into the Old, the Middle and the New. The first was a Barefac'd exposing of the Greatest Persons on the Stage; without the least disguise of the Subject or of the Name. This is the Liberty which *Horace* commends at the beginning of his Fourth Satyr. But he tells us the ill Consequences of it in his Art of Poetry.

————— *in vitium libertas excidit, & vim
Dignam lege regi. Lex est accepta: chorusque
Turpiter obtinuit, sublato jure nocendi.*

'Till, with licentious and abusive Tongue
The *Chorus* waken'd Laws coercive Powers,
And forc'd them to suppress it's Insolence.

The *Middle Comedy* succeeded when this was prohibited by the State; and presented real faults and miscarriages, under the Disguise of Borrow'd Names.

The *New* or the Third sort, was an entire Reformation of the Stage to Civility and Decency; obliging the Poet, to suppose the Actions as well as the Names; and without making any particular reflections, to give only a Probable Description of Human Life.

The Question is not decided whether, when *Horace* speaks of the taking away the licentiousness of the *Chorus* by Order of the Magistrates, he means that it was taken from the *Old Comedy*, or from the *Middle*. The Old Interpreters, and the Tribe of Modern Criticks with *Scaliger* ^a at their Head, declare for the first Opinion. But Monsieur *Dacier* ^b, who has so often shown us *Lucan's* sight

————— *Concurrere Bellum,
Atque Virum* —————

advances the other exposition of the Words: as if *Horace* were not taking notice of the first Reformation of Comedy from the *Old* to the *Middle*; but of the later Regulation of the *Middle* into the *New*.

a De Poet. lib. 1. c. 7. p. 30. b *Horace* A. P. Ver. 284.

But if each side were so generous, as to retreat a few steps, the difference might possibly admit some Accomodation. For while the first absolutely deny, and the other as positively affirms, the *Middle Comedy* to have had a *Chorus*, it might be maintain'd between both, that the *Middle Species* had indeed some kind of *Chorus*, but so moderated and so restrain'd, that *Horace* might properly say it was shamefully silenced, while it only lay under this Confinement. And thus both sides will be acknowledg'd partly in the right: *Dacier* while he asserts a *Chorus* in the *Middle Comedy*; and the other Criticks when they tell us that the taking away the injurious Liberty of the *Chorus*, constituted (in a great measure) the Second Species of Comedy; and not the Third. Every one knows that the main opportunity which the *Chorus* had to abuse particular Persons, and to talk saucily of the Government, was in the *Intermedes*, or the long Speeches between the Acts. Now these being entirely Banish'd in the *Middle Comedy*; the *Chorus* might still retain the Part of a Common Actor, without Offence. As we see practis'd in *Aristophanes's Plutus*.

'Twere happy, if he, as he has left us the only Collection of *Grecian Comedies*, had oblig'd us too with an Example of each Species. But whatever his Ancient or his Modern Illustrators may pretend, it will be impossible to find any more than the *Old* and the *Middle Strain*, in his Pieces which survive. And therefore those Learned Men must needs be overseen who will have the two *Attick Laws* forbidding, τὸν ἄρχοντα παντάῳ κωμῶσαι, & κωμῶσαι ἢ ὀνόματι, to expose a Chief Magistrate openly in a Comedy, or, to Name any Person in those Pieces; to have been made in *Aristophanes's Time* *: Or else he must have understood

a Vid. *Sam. Petit. Comm. in Leg. Attic. p. 79, 80.*

those Laws, as if they prohibited rather the Personating of a real Citizen, than the scouting him; rather the abusing him by *Action*, than by Words. For in the *Plutus*, but now mention'd, which is own'd for the last and the most Reform'd of his Pieces, he has severely reflected on several Persons, and those of the highest Rank; and has nam'd them too in the Censure.

If a Man was to attempt a Character of *Aristophanes's* Comedies in our Times, he would certainly begin with telling us, that we must not expect there, the Nicery of Rules, and the regular Conduct, which has added so many Graces to the Modern Stage. For in all his Pieces except the *Plutus* and the *Clouds*, the new Criticks might look in vain for their *Unities* and their *Ordonnances*; which perhaps was one reason why Madam *Dacier* thought none of the rest fit to be put in her Country Garb: because in them only he seems as much a French Man in Contrivance, as her Translation makes him in Language. Tho' without doubt her main Argument for stopping at these Two, was, because all the rest smell so strongly of the Rude and Debauch'd Original of the Art, as very often to offend the Chastity of Common Ears; and much more the Modesty of a Lady.

The *Τὸ πρῶτον* and the *ἡθὺς*, the Decorum of the Stage, and the Natural Characters of Men and Manners were Improvements that Comedy was then a Stranger to. The main Beauty and Design, being the *Τὸ γελοῖον* the *Ridicule*; arising not from the real imitation of any Person or Action; but from the representing them rather quite different from their proper Character to make the Spectators laugh at something very odd and very surprizing. Thus, as Mr. *Dryden* observes, "When we see *Socrates* brought up on the Stage, we are not to imagin him made ridiculous by the imitation of his Actions; but rather

"ther by making him perform something very unlike himself; something so childish and absurd, as by comparing it with the Gravity of the true *Socrates*, makes a ridiculous Object for the Spectators'.

But then this *Ridicule* was mixt with so much sharpness, and sometimes virulency, that it gave the Audience not only a tickling Pleasure, but incens'd them with a real hatred toward the Person expos'd. And 'tis for this reason that *Scaliger* ^b says *Horace's* way in Satyr, is the same as that of *Aristophanes* in Comedy.

Plutarch, whose Sence and Judgment are as much respected and admir'd as any thing in Antiquity, has left a most heavy Charge against *Aristophanes's* Writings; in his Comparison of him and *Menander*. Were the intire Piece extant, we might have some hopes of mollifying the Sentence, by some more favourable part of the Discourse. But in the Epitome of it, which we now have among his Moral Works, the Censure stands very severe. The chief Crimes he objects against our Poet, are, that he makes use of base, scurrilous and nauseous Language; and now and then affects a Tragical instead of a Comical Stile. That he observes not the difference of the Persons that speak, nor applies thoughts and words accordingly; but without any Nature or Decorum, brings in Gods, Heroes, Kings, Citizens, Old Men and Women, Fathers and Sons, all so exactly like one another, in their Phrase and Talk, that they have nothing in the World to distinguish them but their Habit. That his Jokes wound and exulcerate instead of Curing. That he never attempts any Character, but he is sure to spoil it: While, if he's to represent a Cunning Fellow, he does not

a Essay on Dramat. Poet. p. 37. b Poet. l. i. c. 8.

make him Polirick, but down-right Wicked: If a Countryman, instead of describing Ignorance and Caution, he gives us the Picture of a meer Fool: If he raises Laughter in the Audience, it proceeds from the dulness of the Jest, and is directed not against the Subject but against the Poet: And, if he's to describe the soft Passion of Love, from Mirth and Gaiety, he turns it to looseness, and immodest Freedom.

Now the greatest part of this Accusation, may be easily wip'd off from the Poet and thrown upon the Times. The Old Comedy, we know, had then the Command of the Stage: And all the nauseous kinds of obscene Ribaldry were as essential to that, as Nature and Decency were to the *New*. The severity of Jestis was their main Beauty: And tho' this might (as he says) ulcerate and wound the Person expos'd, yet to be sure, it did not fail to tickle the Envious Audience. He seems a little unjust when he charges the Poet's Jokes with Dulness, whereas there are many the most merry and diverting in the World. But supposing they did not take in so polite an Age as *Plutarch's*: this is no reason why they might not make an Old *Grecian* Audience burst with Laughter, while the Genius of the Times admitted nothing else for Wit. We see *Horace* scouts the Jestis of *Plautus* which were the Wonder of his Fore-fathers: And the Case is the same with our *Chaucer*: That being now applicable enough to either of the three, which an Ingenious Gentleman observes of the last;

*In vain he Jestis in his unpolish'd Strain;
And tries to make his Reader laugh in vain.*

What *Plutarch* objects farther of the Poet's not observing the Rule of applying the proper Language and Manners to each Sex and every Age and Condition,

dition, is grounded on as bad a bottom. For this was a Perfection of the *New Comedy*; but neglected with universal allowance in the *Old*. Not that such a Liberty justified absolute Contradictions in the same Character; but only the straining of that Character something beyond Nature and Reality; to surprize and amuse the Spectators. Thus we find such Thoughts and Words, and Designs given to a Parcel of Mannish Strumpets, as would almost exceed the true Boldness of the other Sex. Thus we see an ill-manner'd Citizen, painted with the Bluntness and Stupidity of a Rustick: And the Grave *Socrates* represented with as great a mixture of Folly and Madness, as our *Sir Nicholas Gimcrack*.

That part of the Charge too must be confess'd, where *Aristophanes* is said to affect in many places, a Tragick Style. But then 'twill be as easily defended, as granted. For even according to *Horace's* strict Rules, which were calculated for the last Reformation of the Stage; tho'

*Versibus exponi tragicis res comica non vult:
Interdum tamen & vocem Comedia tollit.*

If *Horace's* Distinction is not taken for a full excuse, because it seems only to allow here and there some Passionate and Great Strokes in a Comedy, and not a General Loftiness of the whole Pieces. Yet this too is very pardonable, when the Design requires a ridiculous height of affected Eloquence and Style. Thus, in the *Parliament of Women*, while the Grave Matrons strut in their Husband's Cloathes, and seize the Administration of the State into their Hands; 'tis fit they should *Talk*, as well as *Act* and *Look* like Senators.

There is indeed one Part, throughout almost the whole Course of *Aristophanes's* Plays, which is written in a loftier Strain than ordinary: but which too will
be

be excus'd as soon as nam'd. Whoever understand's the Nature and Use of the *Chorus*, cannot be offend'd that it's *Generous and Manly Part*, is shown in Grave and Eleyated Verse : And that the Poet does not exhort to Vertue, in the same merry Stile which encounters Vice. To tell the *Athenians* in a direct Address, the Folly of some of their Counsels, and the Benefit of others : to inspire them with Heat and Vigour for a War : or to perswade them seriously to court a Peace : to return solemn Thanks to Heaven for Blessings on the City ; and to implore the future Protection of the Tutelar Deities ; were all Subjects too Noble for the Common Speech of a Comedian. And as long as the *Chorus* had sometimes the same Employment in both Species of the Drama, it could not be absurd if it us'd too the same Language in both.

Upon the whole, *Plutarch's* main Quarrel with *Aristophanes*, is his not being like *Menander*. And this is as unjust a reason to condemn him ; as if he should have fallen foul on his own *Thebes* for not using the same Arms as *Romulus*, or censur'd *Romulus* for not fighting with the Conduct and the Discipline of *Julius Caesar*. For the Old Comedy as well as the Old Method of War, was agreeable to its proper Age. And if the later Improvements in both, should be acknowledg'd to be founded on better and more universal Reason : Yet we have not so much pretence to be angry with those ancient Masters for neglecting them, as with Nature for not putting them into their Heads.

But *Aristophanes's* Credit does not need so poor a Plea, as the Rudeness of the Times to support it. For tho' we should grant his Characters to be false, his Jokes Malicious or Obscene ; and his Designs irregular : Yet the Excellencies of his pure Stile will always keep up his Name at a just height in the World.

World. He has been long acknowledg'd on all hands for the happy Engrosser of all the Charms, and all the Delicacies of the Language he adorn'd; and for the Great Treasurer of the *Attick* Graces. And certainly we may be better contented to scramble among some Dirt and Rubbish for all the *Grecian* Beauties in *Aristophanes*; than to dig thro' much deeper heaps of Ordure for a few *Latin* Elegancies in *Petronius*.



THEOCRITUS.

THEOCRITVS.



THEOCRITVS.

AMong all the Complaints that have been made against the Old Tribe of Grammarians and Commentators, there is not one with less injustice taken up, than that which taxes them with their hard usage of *Theocritus's* Story. For, as if it were impossible for them to agree in their Verdict, tho' upon the plainest Evidence; we find them strangely divided

divided in their accounts of the Age and Country of this Poet; when, all the while, he himself, if they would have taken his Word, has settled both the Points beyond Dispute.

In an Epigram commonly set in the front of his Poem, and perhaps according to the Author's Original Design, he thus acquaints us with his City and Family.

Ἄλλῃ δ' ὁ Χίος ἐγὼ δὲ Θείοκριτῳ ὅς τε παῖρ γράφα
 Ἔῖς ἀπὸ τῶ πολλῶν εἰμὶ Συρηκοσίων,
 τίθῃ Πραξαγόρου Θεακλείης τε Φιλίνης,
 Μῶσιν δ' ὁδοῖν ἔπος ἐφαλκυσάμην.

*Chios can lay no Title to My Muse;
 But I'm Theocritus of Syracuse,
 Praxagoras and fam'd Philina's Son;
 And I ne'er wrote a Verse but was my own.*

And then, as to his Age, one would think 'twere impossible that should raise a Quarrel, while the two *Idylliums* remain, address'd to *Hiero* King of *Syracuse*, and to *Ptolemy Philadelphus* of *Egypt*. This *Hiero* was the same famous Prince whose Actions are recorded in the first Book of *Polybius's* History. Herecover'd the Regal Honour to his Family, after it had been lost almost Two Hundred Years: beginning his Reign in the Second Year of the 126th Olympiad, as *Casaubon* has made out in his Observations on that Historian. Tho' *Pausanias* makes him to have obtain'd the Crown in the Second Year of the 120th Olympiad; and tho' *Casaubon*, when he wrote his Lections on *Theocritus*, has follow'd *Pausanias* in the Mistake. As for *Ptolemy Philadelphus*, the Commencement of his Reign is constantly fix'd in the 123d Olympiad.

a Pag. 127. &c. b Lib. 6. p. 365. c Pag. 283.

Hiero, tho' a Prince who made a great noise in the World by the Fortune of his Arms, and by the Fame of his Good Government; yet seems to have express'd no great Affection for Letters. Which is suppos'd to have been the occasion of *Theocritus's* Sixteenth *Idyllium*, inscrib'd with *Hiero's* Name: where the Poet asserts the dignity of his own Profession, complains of the poor encouragement it met with in the World; and after a very Artificial manner, touching on some of the Noblest Virtues of the Prince, shows what a Brave Figure he would have made in Verse, had he been as good a Patron, as he was an Argument, to the Muses.

It's probable, this Unkindness of *Hiero* was the main reason which prevail'd with *Theocritus* to leave *Sicily* for the *Egyptian* Court; where King *Ptolemy* then sat, Supreme President of Arts and Wit. And we may guess that the Poet met with kinder Entertainment at *Alexandria*, than he had enjoy'd at *Syracuse*, from his famous Panegyrick on *Ptolemy*, which makes his Seventeenth *Idyllium*; and in which, after the Praises of his Race, his Power, and his Riches, he extols his Generous Protection of Learning and Ingenuity, as something beyond the degree of common Virtues and Excellencies.

There are no farther Memorials of the Poet's Life to be gather'd from his Works, except his Friendship with *Aratus* the famous Author of the *Phænomena*. To Him he addresses his Sixth *Idyllium*; His Loves he describes in the Seventh; and from Him he borrows the pious Beginning of the Seventeenth.

Theocritus lies under an unhappy censure in relation to his Death. For if *Ovid* mean's Him by the *Syracusan* Poet in his *Ibis*, he must seem to have suffer'd, either from his own, or from other Hands, the

the shameful Fate of a Malefactor *. But it will not be very insolent to say, that in such a trivial Business *Ovid* himself might be mistaken. For tho' the Old Commentators on the place, tell us a grave Story of *Theocritus's* Execution, as there hinted at, and the occasion of it; yet 'tis possible the whole matter may lye in confounding *Theocritus* the Rhetorician of *Chios*, with *Theocritus* the Poet of *Syracuse*; tho' the latter in his Epigram already set down, has taken particular care to be known and distinguish'd from his Name sake. Now it's true enough, as *Plutarch* *, and *Macrobius* * will witness, that *Theocritus* of *Chios* was Executed, by order of King *Antigonius*: and the reason of his Misfortune was his most unseasonable Wit. For having committed a very high Crime against that Prince, (who, by the way, had but one Eye) and He promising him a Pardon, provided he would come into his Presence to accept it; his Friends were very urgent in hastening his Journey to Court, and told him he need not question having his Life sav'd, as soon as ever he should appear to his Majestie's Eyes: Nay then, (cried *Theocritus*) I am a Dead Man, if that be the only Condition of my Pardon. And this coming to *Antigonius's* Ear, He justly esteem'd the Railery an addition to the former Treason, and accordingly order'd Justice to proceed.

It cannot fairly be omitted, that the attributing the Fate of *Theocritus* the Rhetorician to *Theocritus* the Poet, was an easier slip, in as much as the former also pretended to some knack in Verse, and has an Epigram or two preserv'd in *Laertius* and *Plutarch*.

* *Utque Syracosio praestricta saepe Poetae,
Sic animae laqueo sit via clausa tua.*

* *Sympos. l. 2. b Saturnal. l. 7. c. 3.*

Tho' *Theocritus* passes in common Esteem, for no more than a Pastoral Poet; yet he is manifestly robb'd of great part of his Fame, if his other Peices have not their proper Laurels. For (not to speak of the few little Epigrams) as the larger share of his *Idylliums*, cannot properly be call'd the Songs of Shepherds, so they are in too great repute, to be banished from the Character of their Author.

At the same time he ought, no doubt to lay his Pastorals, as the Foundation of his Credit. And upon the Claim he will be admitted for the happy Finisher, as well as for the Inventor of his Art; and will be acknowledg'd to have excell'd all his following Rivals, as much as Originals usually do their Copies. He has the same advantage in the Rural, as *Homer* had in the Epick Poesy; and that was, to make the Criticks turn *His* Practice into Eternal Rules, and to measure Nature Herself by his accomplish'd Model. And therefore, as to enumerate the Glories of Heroick Numbers is the same thing, as to cast up the Summ of *Homer's* Praises; so to set down all the Beauties of Pastoral Verse, is no more than an indirect way of making so many short Panegyricks on *Theocritus*. Indeed, *Theocritus* has been so much happier than *Homer*, as *Virgil's* Eclogues are reckon'd more unequal Imitations than his *Aeneis*.

It must be own'd that the Dialect which *Theocritus* wrote in, has a great share in his Honours. The old *Dorian* Phrase seems to have been introduc'd on purpose for these Compositions: Or one would think this was the plain Language of the Golden Age; and that the Poet had express'd the Speech of these Good Mortals, as well as the Manners. On the other hand, many excellent Judges have maintain'd, that his Muse now and then, rather

ther show's her ill-breeding than her simplicity: that her Country Air and Tone are both a little uncouth; at least that they appear so to the elegance and the niceness of Modern Times. Now to this Censure it might, with submission, be return'd; that unless the Shepherds are allow'd some ruder liberties in their Words and Carriage, they will seem to be abridg'd of the Privileges of their Nature and their Condition. For tho' they ought not to be either grossly stupid, or critically refin'd; yet it would be a safer error to let them smell rank of the Field, than to deck them with the least spruceness of the City. We see the ill effects of the contrary practise, in the famous Pastorals of the *Italians* and of the *French*; who have turn'd their Swains into Courtiers, for fear of making them Clowns.

It seems indeed, reasonable enough, that the Purity of Modern Tongues should not admit the use of a grosser Dialect, even in Pastoral Pieces: Tho', as for our selves, the *Scotch-Songs* which pass with so much applause, show that it is not impossible to revive this old Conduct among Us with Success. However, *Theocritus* is not to be judg'd by the Manners of our Times, but by his own. We must not conceive the Performers in *His* Pastorals like those in *Spencer's*

Feeding their Flocks upon the Hills of Kent,

But in the rude Fields of Ancient *Sicily*: and *here* they may be as rustick as they please, without offence; tho' *there* perhaps they ought to have been more cautious and more decent.

It's certain *Quintilian*, however he has been of late misconstrued, never intended his Judgment on *Theocritus* for a Reproach, when he observes, that

His Rustical Muse was not only afraid to appear in the Forum but even in the City^a. For the Rhetorician could mean no more, but that the Language and the thoughts of *Theocritus's* Shepherds ought neither to be imitated in Publick speaking, nor in any Gallant Composure. Yet the Poet might for all this, be admirable in his way, as indeed, *Quintilian* in the same place expressly pronounces him.

But should the Dialect of *Theocritus* not be admitted among his Graces, he can produce enough besides to secure his Rural Crown from the boldest Competitor. Mr. *Dryden* acknowledges him to have been rais'd above *Virgil* himself, by the inimitable tenderness of his Passions; by the propriety of his Wit, never departing from the Plains and Cottages; and by an Art that he has of betraying his Learning; (as his Nymphs do their Love) merely by endeavouring to conceal it. These Excellencies Mr. *Dryden*^b would fix to distinguish the *Sicilian* Poet, from all others in the World: And to pretend to confirm His Judgment, would be the same rashness as to oppose it.

To say nothing of *Virgil*, who disdains a meaner Censor, as well as a meaner Translator than Mr. *Dryden*; it will be no breach of modesty to affirm, that the greatest part of the succeeding Pastorals, are as far distant from these Ornaments, as from the Age that produc'd them for their Patterns. The Persons introduc'd have not only the Speech, but the Address and the Carriage of Gentlemen: Their Love, is the highest Gallantry, and their Wit the choicest Invention. Our own Incomparable Sir *Philip Sidney* has fallen into the common humour, tho'

^a Instit. L. 10. c. 1. ^b Preface to the Second Miscellan.

not in the common fault. Some of his Shepherds talk in as fine a Strain of Sence and Elegancy, as if each was a true *Philisides*: Showing Wits (as *Palladins* observ'd) that might better become such Shepherds as *Homer* speaks of, who are Governors of the People, than such Senators who hold their Council in a Sheep-cote. But then with what a matchless Judgment has that Noble Author fram'd a necessity for his Practice? The Old Epique Poets, when their Heroes accomplish any Adventure that seems plac'd beyond the reach of Human Force, save the Probability, by joyning the miraculous assistance of the Gods: And, Sir *Philis*, when his Rural Lovers act and talk above the Nature and Character of the Common Inhabitants of the Plains, refers the whole Business to the extraordinary Influence of Heaven. He is careful to let us know that the particular favour of Providence had not more distinguish'd His *Arcadia* from other Countries by the Benefits of the Climate and of the Soil, than by the Parts and the Wisdom of the People, and that these were as Common Blessings as the others: The Muses having chose this Country for their chief repairing Place; and having bestow'd their Gifts so largely here, that the very SHEPHERDS had their Fancies lifted to so high Conceits, as the Learned of other Nations were content both to borrow their Names, and to imitate their Cunning.

Those *Idylliums* of *Theocritus*, which are not admitted for Pastorals, are of so different kinds, that no Man has yet attempted to reduce them into Classes. *Salmasius* ^c contents himself to say, that we may call them what we please besides Pastoral Verses. And, *Heinsius* ^d tho' he tells us he could distinguish them,

^a *Arcadia*. pag. 14. ^b *Arcadia*. pag. 9. ^c In *Solin*. ^d *Leß*, *Theocrit*. Cap. 1.

yet wisely declares he will leave the Task, for other Men to try their Judgments upon. But perhaps it would save a needless Trouble to call them altogether by the Modern Name of *Poems on several Occasions*. And this notion *Heinsius* himself must in some measure favour; while he observes that the Ancients gave them the Title of *Idylliums* for no other reason, but to express the variety of their Natures. But tho' they cannot be divided into Heads fit to express their form, yet they may fall under such as will distinguish their Praises. For the Nine first, and the Eleventh being all that are acknowledg'd true Pastorals, there are abundance of others, which are therefore only not Pastorals, because the Scene of Business does not lie in the Plains and Feeding Grounds, but in some other part of the Country; not among the Shepherds, but among their Neighbours as rude and simple as themselves: Such as the *Reapers* in the Tenth *Idyllium*, the *Gossips* in the Fifteenth, the *Fishermen* in the Twenty-first, &c. Now these Pieces have a right to most of the fine things that are usually said of the Pastorals, to which they are so nearly alli'd. Several others of the *Idylliums* are little Copies directed to private Friends, on some particular account; as the Twelfth, the Twenty-eighth, the Twenty-ninth, &c. These neither agree all in Dialect, nor in Measures, yet for their general Air of familiar Simplicity and Morality, meet with a common Esteem. The Nineteenth and the Thirtieth, on *Cupid stung by a Bee*, and on *The Death of Adonis*, seem both to be written with the Spirit and the delicacy of *Anacreon*; the latter only having the farther Benefit of *His Numbers*: tho' the first too has now recover'd that Advantage in the *English* which it wanted in the *Greek*.

But

But the most admir'd among these Miscellaneous Pieces, are the Panegyricks and the Hymns, address'd to *Ptolemy*, *Hiero*, *Castor*, and *Pollux*, and *Hercules*; by which *Theocritus* has shown, that he (as well as *Virgil* did afterwards) could upon occasion; raise his *Sicilian Muse* to a loftier Strain; that he understood the Gaiety and Wisdom of the Court, and the Bravery of the Camp, as well as the simple honesty and hardiness of the Country: and, in short, that he could as well sing the Combats of Heroes, as the Contentions of Shepherds.

LYCOPHRON.

LYCOPHRON was a Native of the City *Chalcis* in *Eubœa*. His Father *Socleus* was a Grammarian by Profession; after whose Death, he had the luck to be Adopted by *Lycus* the Historiographer^a. We may be satisfied of his Proficiency under both their cares, by just looking on his Poem that survives; and we shall be ready to acknowledge, that, whatever other Fortune they might leave him, he was certainly the full Inheritor of their proper Arts. One would almost think, that the only design of the Work, was to unite their Collections, as he had done their Families: and that the Verbal Stories of *Socleus*, join'd to *Lycus's* Historical Treasures, had furnish'd *Cassandra* with all the Oracles she delivers.

It is necessary to fall thus suddenly from the Author to his remaining Labour, because he has scarce any other Memorials to entertain us with. We are told indeed, that he liv'd under *Ptolemy Philadelphus*, and made a Star in the Poetical *Pleias*, which shone in that Reign^b. *Ovid*^c informs us farther that he died by the stroke of an Arrow. We hear too, that he was a very Voluminous Author, tho' only one of his Peices has arriv'd at our Age; that besides his Critical Essays in Prose, He exercis'd himself with fair Success in almost all the Fields of Poesy, from the loftiness of Tragedy to the humble Spirit of Ana-

^a *Suid.* ^b *Ibid.*

^c *Utque Cothurnatum periisse Lycophrona narrant,
Sic prima laqueis sit via clausa tue.* in *Ibin.*

grant, which lays claim to the Honour of his Invention. But these Notices are of little concern to one that is impatient to be acquainted with his *Raving Lady*, and who will gladly let *Cassandra's* Story make amends for the deficiency of *Lycophron's*.

The common account of this unhappy Prophetess informs us, that she was Daughter to King *Priam* of *Troy*, and that being courted in no very Honourable way, either by *Apollo*, or as some will have it, by his Priests, upon promise of the Gift of Divination, if she complied; she first got possession of the Reward, and then honestly denied the service. But her baffled Suitor in revenge for the Injury, found a way to turn his Grant into a Curse. For, procuring it to be order'd by the Voice of the Oracle, that no Man should ever credit what *Cassandra* said; her Inspiration prov'd a desperate torment to her, instead of a Heavenly favour.

This then is the foundation of *Lycophron's* Piece. *Cassandra*, or as she was otherwise call'd, *Alexandra*, is suppos'd to be shut up in a close Tower, as well to keep her from frightening the People; as to try whether the Solitary Confinement might not bring her to her right Senses. During this restraint, her superstitious Old Father commands the Keeper to come and bring him a punctual Account of all that the Princess had said under her Fit. This Recital made by the Keeper, is the *Form* of the Poem. He begins with a promise of Faithfulness, and, having hinted to the King, how different a manner of Speech she had now us'd from her common strain, appearing a meer *Sphinx*, and affecting the darkest and the most perplex'd thought and expression; he then proceeds to repeat her whole intricate Speech to the King. In which, beginning at the Voyage of *Paris*, who was then Sail'd for *Sparta* on his amorous Expedition; She

She throws out in a most terrible Rant, a prediction of all the Miseries that should be occasion'd by this Adventure: The Calamities of the ten Years Siege of *Troy*, and the no less strange Disasters, that should happen, as well to the returning Victors, as to the dispers'd Relicks of the Conquer'd People. At last she enquires into the Original Cause of the Quarrel between *Europe* and *Asia*; and, having describ'd the stealing away of *Europa*, the Voyage of the *Argonautes*, and the other famous Old Contentions; she looks forward to the Design of *Xerxes* against *Greece*; and having reach'd the Times succeeding *Alexander* the Great, she there breaks off, upon a sudden remembrance that no Body will, at present, believe Her. And then the Keeper with a short Epilogue to the King, concludes the Poem: which is a kind of Tragick *Monody*, or Narrative of a single Person.

Those who are not so equal Judges as to distinguish between the Design and the Execution, will be sure to condemn a Poet, whose chief Ends are Instruction and Delight, for using such a Conduct, as by rendering him wilfully unintelligible, must needs make him appear very unpleasant. But whoever can pardon *Lycophron* for the rashness of his Undertaking, cannot fail to applaud him for the greatness of his Success. If it be reckon'd so glorious in a Modern Tragedian to hit the short Character of a *raving Person*, and to suit the Language to the extravagancy of the Condition: what an Atchievment was it, to fill a whole Piece with the single Representation of a Possessed Lady, and yet never to transgress against nature and decency? In drawing the Image of common Madness, 'tis enough to be *handsomly absurd*. But when the Frenzy is suppos'd to be Divine, and the Fit to proceed from a Miraculous Transport; then there must be a dark consistency of Speech as well as an appearing distraction: There must be the obscure certainty

certainty, as well as the open fury of an Oracle. And what could better answer such a Project, than to join in one wild Discourse, almost all the Terms, and almost all the Adventures of the most copious Language, and of the most copious History in the World?

If we add to this, the liveliness of the Transporting Passion, and the artificial strangeness of the Digressions; it will not be Honour enough, to fix this Piece as the best Epitome of the *Grecian* Tongue, and of the *Grecian* Fables: but *Lycophron* will maintain his Seat in the *Constellation of Poets*; how ever some late Critiques have attempted to pull him from his Sphere. And tho' we should suppose, that he formerly made but a dark Figure in that Station; yet the Cloudy Spots are now happily remov'd, the Riddles and Myseries are explain'd, and *Cassandra* is at last come into Credit and Esteem.

CALLIMACHUS.

CALLIMACHUS.

CALLIMACHUS was born in *Cyrene**, the famous City of Ancient *Libya*. His common Title of *Battiades* makes the Grammarians usually assign one *Battus* for his Father: But, perhaps he may as well derive that Name from King *Battus* the Founder of *Cyrene*, from whose Line, as *Strabo*^b assures us, he declar'd himself to be Descended. We are not inform'd of the particular Year of his Birth; tho' few of the Poets have been forgotten by *Eusebius*. However it's agreed, that he commen-c'd his Fame under the Patronage of *Ptolemy Philadelphus*, and continued it in the Reign of his Successor *Ptolemy Euergetes*; whose Queen *Berenice* having Consecrated her Locks in the Temple of *Venus*, and a cunning Mathematician, having stolen them thence to Translate them to Heaven, gave occasion to the Fine Elegy of this Poet, which we have now only in the Latin of *Catullus*.

Whoever was his Father, the Poet has paid all his Duties and Obligations to Him in a most delicate Epitaph, which we find in the *Anthologia*, and which shows that *Martial* had good reason to assign him the Crown among the *Grecian* Writers of the Epigram. The Old Gentleman is suppos'd thus to address the Visitants at his Tomb,

a *Strab.* l. 17. p. 838. b *Pag.* 837.

Ὅς ἐμὸν πατὴρ σῆμα φέρεται πόδα Καλλιμάχου με
 ἰδὼ Κυρηναίῃ παῖδά τι καὶ γένειν.
 Εἰδὼς δ' ἄμφω κιν. ὁ μὲν πόδα πατεῖ δ' ὅπλων
 ἤρξεν, ὁ δ' ἦεν κρείων βασιλεύς.
 Οὐ γάρ μοι Μῦσαι γὰρ ἔσσι' ἰδὼν ὀμμάσι παῖδας
 Ἀχέει βίη πολλὴν ἐκ ἀπείρου φέρει.

Stranger! I beg not to be known but thus,
 Father and Son of a *CALLIMACHUS*.
 Chief of a War, the first enlarg'd his Name;
 And the last sung what Envy ne'er shall damn:
 For, whom the Heavenly Muse admir'd a Child,
 On His Gray Hairs the Goddess always smil'd.

Before *Callimachus* was recommended to the favour of the Court, he taught School in *Alexandria*, and had the honour of breeding *Apollonius* the Author of the *Argonauticks*: who making him but an unkind requital for his Labour, provok'd *Callimachus* to vent his Passion in an Invektive Poem, level'd against his ungrateful Scholar, under the reproachful name of *IBIS*^a; which furnish'd *Ovid* with a Pattern and a Title for his Biting Piece of the same Nature.

How capable soever our Poet might be of the highest attainments in Verse; he seems to have had a particular fancy for short Copies. And when his envious Rivals us'd to alledge this as their main objection against his Muse, that she could not attempt any thing of bulk; he gave them the ingenious Answer at the end of the Hymn to *Apollo*, which seems to be compos'd and introduc'd with all that *Art*, which *Ovid* make's the Great Excellency of *Callimachus*.

^a *Suid.* in *Callim.*

Ο φθόνος Ἀπίλλωνος ἐν' οὐατα λάδρει· οἶπεν
 Οὐκ ἄγαμαι τ' αἰδοῖν ὅς οὐδ' ὅσα πόλιν, αἰδεῖται.
 Τὸν φθόνον ὁ Πέλλων ποδὶ τ' ἵλασεν ὧδ' ἑταῖρον,
 Αὐτοῖς πρὸς αἰῶνα μίχας ῥέει, ἀλλὰ τὴν πολλὰ
 Λύματα γῆς καὶ πολλὰν ἐρ' ὕδασι συρρετὸν ἔλκει.
 Διοὶ δ' ἐκ ἀπὸ πρυθὺς ὕδατος φορέουσι Μίλιαναι,
 Ἀλλ' ἥ τις καθαρὴ τε καὶ ἀχρεῖαν· ἀνέστη
 Πίδαλ· ἐξ ἱερῆς ἐλίγῃ λιβάς, ἀκρον ἀέθω.

Sly Envy in his Ear *Apollo* told,
 He's poor that writes less than a Sea can hold.
Apollo spurn'd the Monster off, and said,
 See vast *Euphrates* how his Billows spread;
 But see the Loads of Muck that press his side,
 And foul the Water, while they raise the Tide.
 But not with Liquor drawn at every Stream,
 Great *Ceres* Maids regale their Heavenly Dame:
 But some untainted Chrystal Brook supplies
 It's spotless drops to purge the Sacrifice.

The Scholiast on this place observes, that to stop the Mouths of these detractors, the Poet compos'd his *Hecate*, a Work of a larger size; now lost, but frequently cited by *Grecian* and *Roman* Authors.

Those few Persons who have a right taste and a just esteem for these smaller Compositions, will think that *Callimachus* needed nothing else to ensure his Reputation. And if it be true, what *Suidas* reports, that he wrote above Eight hundred Pieces, he will stand free enough from the imputation of laziness, tho' he have no unweildy Labour to produce in his own Defence.

What we now have under his Name, are a few Hymns and Epigrams: the first of which as they make far the largest part of his Remains, so they
 are

are of the greatest Credit, and seem the main Foundation of his fair Character amongst his Modern Friends.

It looks a little strange that *Ovid* *, when he gives him a place in his fine Catalogue of Poets, should pronounce him immortal, barely upon account of his Art, and at the same time expressly deny his Title to Wit.

Indeed, we have still many prodigious Instances of his Art, as (besides the Apology already set down) the manner of bringing King *Ptolemy's* Praises into the Hymn to *Jupiter*, the making *Apollo* while yet in his Mothers Belly, Prophecy the same Prince's Victories; and the like. Yet it will be a difficult matter to persuade any one, who has consider'd the surprizing Delicacy of his thought and turn, to compound for half his Applause, and to quit the credit of his Invention, for that of his Judgment. Both the Talents seem so happily temper'd together, that 'tis hard to give an instance of one Vertue, without displaying the other in the same view. What can be a nobler proof of both, than the Gracefulness of those Transitions; where, while he is commending one Deity, he draws in another with so gentle force, as not to wrong the first Subject by obliging a new one? Of this kind is that admir'd stroke on *Hercules* in the Hymn to *Diana* :

Εἰδὼ τοὶ ἀντίβαντες ἐν περὶ μολῶσι δόχους ,
 Οὐλα μὲν Ἑρμῆος ἀκαχέσι , ἀνδρῶν Ἀπόλλων
 Θεῖον ὅππῃ φέρουσι. Πάροιδα δὲ πρὶν τοῦ ἰκέδου
 Κατὰ τὸν Ἀλλεΐδου· οὐδ' ἔκ τῶν αἰδῶν

a *Battiades* toto semper cantabitur orbe,
Quamvis ingenio non valet arte valet.

Am. El. 15. l. 1.

407C

The Lives and Characters of the

εὖτε ἔχει. τοῖς δὲ αἰὲ Τυρύνδιος ἄκμων
 ἔσκει πρὸς πολέων, πολιστῶν δ' εἰς πείρουσιν
 Νῆαι πῶν ἱέσσημα. Θεοὶ δ' ἐπὶ πάντας ἐκείνῳ
 Ἀλλήλων γλῶσσαι, μέλιστα δὲ πινυρὸν αὐτῇ,
 Ταῦρον ὅτ' ἐκ δόρυσο μάλα μέγαν, ἢ ὅτε χλόνῃ
 Κάπρην ὀπιθιδίοιο φέροι ποδὶς ἀσπαίρουσιν.
 Κερδαλέω μύθῳ σι, θεὸν μάλα τῷδ' ἐπύσκει,
 Βάλλει κακὸς ἐπὶ Θῆρας, ἵνα θνητοῖσι βοηθὸν,
 Ως ἱμὲ, κηλεύουσιν. ἵα σέθεν ἢ δὲ λαγῶν
 Οὔρεα βόσκειται. Τί δὲ κιν σέθεν ἢ δὲ λαγῶν
 Ρέξαν; οὐκ ἔργα, οὐκ φῶτα λυμαίνονται.
 Καὶ βίος ἀνθρώποισι κακὸν μέγα. βαλλ' ἐπὶ τῇ τοῦ.
 Ως ἔσπει; ταχὺς δὲ μέγαν πρὸς Θῆρα πορεύτο.

There, watching at Jove's Gate, 'till closing Day,
 Mercury thy Arms, Good Phæbus takes thy Prey :
 Phæbus thy Prey, e'er Brave Alcides joyn'd
 Th' Immortal Host : Now Phæbus has resign'd
 His Glorious Task, and Bless'd Alcmena's Son
 Unwearied waits to lift the Venison down.
 Him, laughing all the Deathless Court survey's,
 And most the Dame whose Envy nurs'd his Praise.
 'Till from thy Chariot, torn with matchless power
 He drags the struggling Bull, or Forest Boar
 With hind-leg spurning. He, with sly address,
 Commends thy Labours in the Nobler Chase.
 'Scour, Goddess, scour the Forrests, and pull
 ' down
 ' The hurtful Herd ; 'till rescu'd Mortals own
 ' Thy Helping Power, like mine. Let Goats and
 ' Hares,
 ' Unheeded climb the Cliffs, and lose their fears:
 ' Are Goats and Hares injurious to Mankind?
 ' Boars root the Plants, Boars vex the painful Hind,
 ' And Bulls are Plagues: These, these must be
 ' suppress'd.
 Thus He, and labours with th' unwieldy Beast.

What

What can be a fairer Argument for the union of the same Talents, than those wise and delicious Sentences; which striking us suddenly in a work where one would not expect them, look as much like Inspiration as any thing that Poesy can produce? Two of these in the very first Hymn, may vie with the entire Labours of more bulky Authors. The first of them, is a fine Answer to the Modern Libertines; who from the fancied uncertainty of a future State, take occasion to live and die at a venture, and expect as good a Chance as their Neighbours. The Poet is speaking of *Jupiter's* Title to the Empire of Heaven, as a thing acknowledg'd and unenvied by his Two Brothers; and hence he reflects on the Folly of the Ancient Story-tellers, who would make the Three Sons of *Saturn* divide the Three Realms by Lot:

Τίς δὲ κ' ἐπ' Οὐλύμπῳ τε καὶ αἰδὶ κλήρον ἰρύσσει,
Ὅς μάλα μὴ νενύηκε; ἐπ' ἰσαίῃ γδ' ἔοικα
Πήλαδος· Τὰ δὲ τέσση ὅσον διὰ πλεῖστον ἔχουσι.

For who, yet blest with Senses, would submit;
A Lottery should decide his doubtful Right
To Heaven or Hell? In things of equal State
The Lot's of use, and ends the vain Debate:
But those so Wide, that Distance cannot name
The Space, for Distance is express'd by Them.

The other is the concluding Strain of the Hymn; where he makes his Farewel-prayer to the Deity:

Χαῖρε πάτερ, χαῖρ' αὖτις δίδε δ' ἀρετήν τ' ἀφενε τε.
Οὐτ' ἀρετῆς ἀτερ ὄλεος ἐπίσταται ἀνδρας αἰξεν,
Οὐτ' ἀρετῇ, ἀρίνοιο, δίδε δ' ἀρετήν τε καὶ ὄλεον.

M

Hail

Hail Father ! Hail again ! and send us down
Virtue and *Gold*. For *Gold* is quickly gone,
 Unblest'd with *Virtue's* Care ; and *Virtue's* cold,
 Naked of Wealth : send *Virtue* down and *Gold*.

Some Learned Men have endeavour'd to make *Ovid's* Judgment, speak a more favourable sence. But whoever casts his Eyes on what *Heinsius* ^a has perform'd in that Cause, and considers how he is gravel'd in the impossible Attempt ; will be apt to imagine, that *Ovid* intended his Words should be understood according to their natural import, but that thro' a Spirit of Envy and Emulation, he has wilfully contracted his Rival's Praises. It's plain he had no higher ambition than to be thought superior to *Callimachus* ; and he declares he should admire a Mistress who would honour him with that preference ^b.

But the greatest testimonies of *Callimachus's* worth, and the foundation of his Character with the Ancients, were his numerous Pieces in the Elegiac Strain. Of these, we have only the Hymn on *Minerva's* Bath, and *Catullus's* Translation of the Copy on Queen *Berenice's* Hair. The former seems, like his other Hymns, to incline most to the free Spirit of Lyriques ; the curious Story of *Tiresias* making the greater part of the Poem. The other is more agreeable to our Common Notions of Elegy ; and, as it is commonly printed with the Works of *Tibullus* and *Propertius* in the same Strain ; so it may vie with the sweetest and the most exact of their Pieces. For

^a Prolegom. in *Hesiod*.

^b *Est quæ Callimachi præ nostris rustica dicit
 Carmina ; cui placeo, protinus ipsa placet.*

Amor. l. 2. El. 4.

instance, they have nothing of a more natural turn, than that thought which makes it a greater Honour to belong to the Queen's Head, than to have a place among the Constellations: the Star is suppos'd to speak, and thus Compliments its Mistress,

*Sed quanquam me nocte premunt vestigia divum,
Luce autem canæ Tetbyi restitutor;
Non his tam letor rebus, quam me absore semper,
Absore me à Dominæ vertice discrucior.
Sydera cur retinent? utinam coma regia fiam,
Proximus Arcturo fulgeat Erigone.*

But tho' all Night honour'd with Feet Divine,
And lodg'd with *Tetbys* when I cease to shine;
Th' unequal Glory Banish'd I contemn,
Banish'd for ever from my Princely Dame.
Ye Gods restore me to that Sacred Head,
And let *Arcture*, unparted court his *Maid*!

This Specimen, (which to be sure has lost nothing in the *Latin* Version) is of itself almost enough to justify *Quintilian*, when he gives *Callimachus* the Crown in *Elegy* ^a; and to show that *Propertius* was not much out in his choice, when he pitch'd on *Him* for his Pattern ^b.

There is indeed another passage in *Propertius* which seems to contradict his former Judgment, and which is commonly alledg'd by those who pretend to censure *Callimachus*. It is in the Thirty third *Elegy* of the second Book,

^a Lib. 10. c. 1.

^b *Inter Callimanchi sat erit placuisse libellos,
Et cecinisse modis, pure poeta, tuis.*

Lib. 3. *Eleg.* 4.

*Tu satius memorem Musis imitere Philetam,
Et non inflati somnia Callimachi.*

But, You my Friend, court sweet *Phileta's* Muse,
And fly the Dreams of *Swoln Callimachus*.

'Tis true by joyning *non* with *inflati* in the construction; the difficulty is easily solv'd, and the suppos'd deduction turns into a Commendation. But 'tis much more rational to imagin that *Propertius* here censures some particular Work of *Callimachus* (at present not extant) as bombast and extravagant; advising his Friend to apply himself to some easier and more agreeable Labour. *Scaliger* judges the particular Piece to have been the *Aïsia* which *Martial* scours as a hard obscure business; and which *Propertius's* Friend might then probably think of translating. This Conjecture may be farther improv'd from hence, that in one of the old Epigrams in the *Anthologia*, *Callimachus* is suppos'd to have been honour'd with the Commands of the Muses in a Dream, for the undertaking that difficult Work. But whatever becomes of this point, it's impossible *Propertius* should design any general Reflection; since he declares it for his highest Wish, to be called the *Roman Callimachus* ^a.

^a *Ut nostris tumefacta superbiat Umbria libris,
Umbria Romani patria Callimachi.*

APOLLONIUS.

APOLLONIUS was an *Alexandrian*, the Son of *Hilleus* or *Silleus*; as we learn from *Suidas*, and from the old Scholiasts; and these are the chief Authorities that can be expected for the Stories of those Poets, whom we reckon so far inferior to the rest in Age and in Wit.

He studied under the Care of *Callimachus*, but prov'd a very ungrateful Scholar to that Great Man. Which reproach, together with the Revenge it brought upon him, has been hinted in his Master's Life. By this, we cannot doubt, but that he was Born under *Ptolemy Philadelphus*, and made his Figure in the World, in the Reign of the Succeeding Prince, *Ptolemy Evergetes*.

He compos'd his first Essay of the *Argonauticks*, in the rash heat of his Youth; and, reading the Piece in publick, came off with very poor success. The shame of this Disappointment, mortified him to such a degree, that he left his Country, and retir'd to *Rhodes*. Here, resolving to fix a considerable time, and setting up for a Professor of Rhetorick, he soon found his Name chang'd from *Apollonius* of *Alexandria*, to *Apollonius* of *Rhodian*; which has prevail'd ever since, to the injury of his Native City.

As the chief design of his willful Banishment was to retrieve his Credit, by polishing his Work; so he plied the Project so hard at *Rhodes*, that having compleated the Corrections and Improvements, and trying his Fortune once more in a Publick Recitation, he gave a general satisfaction to the People, and had the Honour to be made free Denizen of their

City. And then returning to *Alexandria*, and publishing his Poem, he was receiv'd with universal Approbation, and merited the Reward of succeeding *Eratosthenes* in the care of the famous Library.

We hear no more of him, but, (what is very extraordinary) that they buried him in the same Tomb with his Master *Callimachus*. Either to make a feign'd Reconcilement after Death between Persons that could not brook any while they were living: Or to put a fair covering on the Quarrel, and to hide it from the knowledge of Posterity.

Tho' the Subject of *Apollonius's* Poem, be one of the Noblest and most celebrated Actions of Antiquity, the Expedition in search of the GOLDEN FLEECE, yet he has scarce the happiness to be rank'd with the Old Masters of Epick Verse. One great reason of his disappointment, must needs be the advantage *Ovid* has had of him, in touching on the same Adventure: All Persons being more inclin'd to hear an imperfect Relation from a Gentleman, than to bear the tedious exactness of a profess'd Scholar.

But tho' in Contentions of the present Times the partiality of the Judges be a fair Plea for a vanquish'd Rival, yet it will not hold in Cases that have been trying for many Ages together. A Thousand Years once past over, leave no more room for injustice, than they do for Envy: And whoever is worsted in so long a Combat, must attribute the miscarriage, not to the Credit of his Antagonist, but to his own Default. So that to assign the reason, why the Poem of the *Argonauticks* is so little in Mens Mouths, and so much less in their hands, we should not run to the Favour of *Ovid*, but to the Failings of *Apollonius*.

If then *Horace's* Rule be true, of

—mediocribus esse Poetis
Non Dii, non homines, non concessere columnæ;
Apollonius

Apollonius has no hard measure in being denied an honourable Place among the Poets, since the ablest Pleaders in his Defence, could never make him rise above the middle way. *Quintilian* tells us, he wrote *aquali quâdam mediocritate*. And tho' *Longin* gives him the fair Title of ἀπυλῶς, yet it's plain he can mean no more, but that the Poet has fall'n into no gross absurdities, but kept an even course of Writing. For whatever some may make of that Epithet, it looks very Suspicious that *Longin* design'd it for no great Commendation; since he only brings in this Author, as an Example to confirm the Maxim, he had just laid down, that a middle Stile without any faults, is not so eligible as a loftiness attended with many defects.

It's probable, that what the two Grand Rhetoricians thus deliver as their opinion concerning *Apollonius*, was intended to reach no farther than his Thought and Style. But had it lain in ther way to speak of his Conduct and Contrivance, they would not, perhaps, have been more favourable Judges. For they could never have discover'd in him, the admir'd Arts of Institution and Mechanism, which they would put into the Definition of Epick Poesy. And, as from the plain and unartificial course of the Action, they must have esteem'd him a very *Historical Poet*; so, they could not but have reckon'd him a very *Poetical Historian* too, from the liberty he has taken in measuring the time of the Adventure.

Thus until a *Second Rate* be admitted in Poetry, *Apollonius* is not like to get a place in the List. *Parnassus* will be something like *Sisyphus's* Mountain to him: if his Muse cannot lift him to the very Top, she had as good never have carried him up half-way; while the Criticks, not less severe than the Infernal Judges, cruelly thrust him down again, and force him out of her Arms.

Yet *Apollonius's* Friends can never be driven to Despair, while their Poet is acknowledg'd to have set Patterns for *Virgil* himself. As long as *Dido* own's her near Kindred to *Medea*, and *Dares*, and *Entellus* their resemblance to *Amycus* and *Pollux*, the *Aeneis* will keep up the Name of the *Argonauticks* in the World ; as accomplish'd Statues and Paintings give a Value to their ruder Models ; or, as the Story of Great Heroes sustains the Memory of those whom they conquer'd.

For tho' *Scaliger's* rigorous sentence should prevail, and the Latin Poet be declar'd to have infinitely out-done the *Grecian* in every thing that he borrow'd from him, yet,

non tam
Turpe fuit vinci quam contendisse decorum :

And *Aeneas magni dextrâ cadis*, ought to be as great a consolation to a vanquish'd Poet, as to a dying Warrior.

ARATUS.

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ARATVS.



A R A T U S.

ARATUS was born at *Soli*^a, a famous City of *Cilicia* founded by the Wise *Solen*^b, and afterwards call'd *Pompeipolis* in honour of *Pompey* the Great^c. His Father's Name was *Atbenodorus* and his Mother's *Lenodora*, or *Letophila*, as it is variously written. He was Scholar to *Dionysius* of *Heraclea*, the Stoick: on the Principles of which Sect, His Verses (as well as those of *Manilius*) are establish'd.

He wrote under the Patronage of *Antigonus* Sirmam'd *Gonaras* King of *Macedon*; who began his Reign in the Hundred and Twenty-fifth Olympiad, as it is settled in *Eusebius*, and not in the Hundred and fifth, as we find it corruptly in the Life of the Poet commonly set before his Works. This Excellent Prince, besides his General Encouragement of Learned Men; is said to have admitted *Aratus* into a particular familiarity and esteem.

The Old Scholiasts when they compile *Aratus's* Life, complain grievously of a Story that was got abroad, how King *Antigonus*, meerly for the Jest's sake, commanded *Him* to write of Heavenly Bodies, and *Nicander* of the Art of Medicine; whereas *Nicander* was an expert Astronomer, and *Aratus* a celebrated Physician, but both of them entire Stran-

^a *Strab.* l. 14.

^b *Diog. Laert.* in *Sol.*

^c *Strabo* l. 14.

gers to one another's Arts. This Notion they gravely confute by observing that *Aratus* and *Nicander*, were as far from being Contemporaries as Twelve, (they might have said Twenty) Olympiads could make them. The former living in the time of the first *Ptolemy* King of *Egypt*, and the other under the Fifth Prince of that Name. But they never mention the occasion of this Vulgar Error for fear of injuring, in some measure, the Author they were to adorn. Otherwise, they might have fix'd a Foundation for the Fancy in *Tully's* account of these Two Poets, given in his First Book *de Oratore*, where he tells us, "'Twas a confess'd Point among the Learned, that *Aratus*, a Man utterly ignorant of Astrology had written most elegant Verses about the Heavens and the Stars; and that *Nicander* of *Colophon* was beholden for his Georicks to his acquaintance with the Muses, not to his knowledge of the Country.

If we omit here the Friendship *Aratus* maintain'd with *Theocritus*, (which has been already hinted under that Poet's History) we find no more of him; only that he Corrected *Homer's Odyssey* when it had undergone a desperate Course of Corruptions, and that he was sent for into *Syria* by King *Antiochus*, to perform the same Good Office to the *Ilias* *.

His Work, which in many Old Editions passes for no more than a single Poem with the common Name of *ΦΑΙΝΟΜΕΝΑ*, has been thought since to make two distinct Pieces, the first only being call'd *ΦΑΙΝΟΜΕΝΑ*, and the Second Entitul'd *ΔΙΟΣΗΜΕΙΑ*. The former is properly Astronomical, giving an account of the Situation and the Affection, of the

Heavenly Bodies; the other Astrological, showing the particular Influences, arising from their various dispositions, and relations. Yet whoever considers the Noble Beginning of the *Phænomena*, and the plain entrance on the *Dioscoria* without any Formality or Address; will still conclude them to be one Poem divided into Two Books.

The late Italian and French Criticks, extremely despise this Performance: because the Subject of it, according to their Notions, is not properly Poetical. Yet Cicero could tell us that *Aratus* compos'd *Ornatissimos atque optimos versus*, most Polite, and most Excellent Verses: Yet *Quintilian* could declare, "that tho' the Matter of his Work want's Motion, having no Variety, no Passions, no Person that ever makes a Speech; yet he has fully answer'd his Argument, which was all that he propos'd.

Indeed, as the Honours done the Poet by the favours of King *Antigonus*, by the Labour of no less than Forty Greek Scholiasts, and above all by the Versions and Illustrations of *Germanicus Caesar*, and of *Tully*; are sufficient Proofs what a Value Antiquity set upon his Compositions: So he is not altogether to seek in what may recommend him as forcibly to Modern Tasts, and to a new Reputation. For tho' the Doctrine of the Stars Dominion in Heaven, be almost as much out of fashion, as the Stories how they came thither; and tho' few will be at the pains to read on a Subject which they esteem but cramp Nonsense; yet *Aratus* has in some measure provided against that Misfortune, by introducing his Work, with such a Strain of Sence, of Wit, and of Religion; as if it does not charm Men to look quite thro' the Poem, yet will engage them to allow that first Essay the Praise of an entire Labour. It cannot be amiss to set it down in this place; because

cause few Readers go any farther, and all ought to go thus far.

ΕΚ Διὸς ἀρχόμεθα τ' ὁδοῖσιν ἀνδρῶν ἰῶμεν
 Ἀΐψιν. μοῖαι δὲ Διὸς πῶσι μὲν ἀγαί
 Πῶσι δ' ἀνδράσιν ἀρχαί. μοῖα δὲ θάλασσαν
 Καὶ λιμένας. Πάνη δὲ Διὸς καρχόμεθα πίνης
 Τῷ γὰρ καὶ γένε' ἰσμή. ὃ δ' ἔπει' ἀνδράποισι
 Δεξιὰ σημαίνει, λαὸς δ' ἐπὶ ἔργον ἰγχείει,
 Μυμνήσκων βίβωσι, λίγαι δ' ὅτε βῶλ' ἀείν
 Βασί τε καὶ μακίλῃσι λίγαι δ' ὅτε δεξιὰ ὄρεται,
 Καὶ φύλα γυνῶσι, καὶ σπέρματι πάντα βαλῆσαι.
 Αὐτὸς γὰρ πᾶσι σῆματ' ἐν ἔργῳ ἐπέειπεν,
 Ἀρεὰ διακρίνας· ἰσκήφατο δ' εἰς ἐπαινεῖν
 Ἀσπίας, οἷα μάλιστα τεινυγρόφα σημαίνουσιν,
 Ἀνδράσιν ὄρεται, ἔρ' ἔμπροσθεν πάντα φύσσει.
 Τῷ μιν αἰὲν ὁρῶν τὰ καὶ ὕψην ἰδέσκειν.
 Χαῖρε πάτερ μέγα θυῖμα, μέγ' ἀνδράποισιν ὄρεται,
 Αὐτὸς καὶ περὶ γένε' χαίρει δὲ μῶσι,
 Μολύχαι μάλ' αἰσῶσι· ἑμὴν μὲν ἀπὸ τοῦ εἰπεῖν
 Εἰ θέμις ἐνχομένη, τιμωρήσῃ πῶσιν αἰσῶν.

JOVE claims our opening Lays ; by Mortal Strain
 Ne'er to be mis'd, ne'er to be left unsung.

Jove, with Eternal Influence diffus'd,
 Fills the wide Compass of extended Things.
 His Hand the Spacious Earth compacted holds
 Mark'd into various Tracks : nor, with less force
 Binding, unites the Giddy Multitudes
 In Towns and Tribes. Blown by His Breath, the
 Sea

Heaves up its liquid Vastness ; or, more tame,
 Sinks in low Ports, and licks the crooked Shore.
 Jove with a Common Maintenance supplies
 His Human Sons : the numerous Family
 Live on their Universal Father's Store.

Yet

Yet *He*, unus'd to feed an idle Race,
 Points out their Work ; and to their daily Tasks
 Prompting, by Hungers Admonition, calls.
He shows us, *when* the ripen'd Soil demands
 The Spade, or labouring Oxen : *when* the Plants
 Crave a new Seat ; and *when* the hopeful Seed,
 In Season cast, with quick Increase will thrive.
Him therefore first, *Him* last we praise, and
 serve

With earliest Offerings, and concluding Vows.
 Hail Father ! Hail Eternal Miracle,
 Eternal Help ! and Hail ! Ye *Jove's* First-born !
 Sweet Muses Hail ! while Heaven my Voice em-
 ploys,
 (If not unworthy I implore Your Aid)
 Assist, and raise my Numbers to my Theme.

'Tis true indeed, that according to the exact nicety of Rules, it is not esteem'd good Policy in a Poet, to open all his Strength and Riches at the first show. But perhaps that Maxim is to be understood only of Grand and Heroical Desigs ; not of those plainer Subjects, which being unable to support themselves by any real Worth and Greatness, may be usher'd in with some inviting Address. Even in Poetical Buildings it is not absurd, to make the Front, the noblest Piece of the Work ; when the Beauty of *that*, is to cover the disadvantage of the other Parts, which stand farther out of common sight and notice.

As long therefore as the happy dependance of all Natural things on the Counsels of Heaven, is confess'd to be the highest Subject of a Christian's thoughts as well as of a Poets ; *Aratus* his Name is not likely to be lost, while Piety and Sense endure.
 Especial-

Especially, since we find one of his Sentences honour'd with a place in the *Inspir'd Writings* *, his Wit cannot now have a shorter Period than the Glorious Bodies it describes *: And, if one may say so without indecency, the Situation of St. Paul will confirm the Prophecy of Ovid.

* *Act. 17. 28.* ὅτι καὶ τῶν κατ' ὑμᾶς ποιητῶν εἰρηναῖοι,
 οὐδὲ καὶ ἡ φύσις ἐπέειπεν.

b *Cum sile & Luna semper Aratus erit.*

Ovid. Am. L. 1. El. 15.

NICANDER.

NICANDER.

Nicander was a Colophonian, as not only Suidas, but Tully and Macrobius call him. Therefore Tanaquil Faber had no reason to pass such a hard censure on Suidas for not making him a Native of Claros. It's true he calls himself a Clarian at the end of one of his Pieces now extant, and at the beginning of the other. But 'twas usual with the Men of Colophon to borrow an Epithet from their Neighboring City, which the Temple of *Apollo Clarius* made so renown'd in the World: as may hereafter be observ'd in the Story of *Antimachus*, concerning whom, the French Critick has publish'd the same mistake.

Nicander liv'd in the time of *Attalus* the last King of *Pergamus*; who left the Roman People Heirs to his Kingdom: that is, about the 160th Olympiad. He was famous for the triple Profession of Physick Grammar and Poesie: and has a vast number of Pieces in Prose and Verse, attributed to him in Ancient Authors, which are reckon'd up by *Vossius* in his Fourth Book *de Historicis Græcis*.

In all probability the Muses had the least share in his Fame. For tho' Cicero indeed commends his *Georgicks*, as a Work of a very happy Vein, yet in his common Character, his Learning runs much higher than his Wit. The two surviving Poems of the *Theriaca* and the *Alexipharmaea*, (both spent in the same general Subject of providing against the mischiefs of poysonous Creatures, tho' by different Medecines) are manifestly intended more for Instruction

struction than Delight; more for the assistance of the Memory, than the entertainment of the Fancy or of the Ear. So that he would most infallibly lose his place among the Ancient Poets, if his pretensions were not supported by a juster Credit, obtain'd on other accounts: every Tribe being desirous of admitting a Great Man into their Profession, without making much enquiry whether or no he understands the particular Business of their Art.

DIONYSIUS

DIONYSIUS the Periegetick.

DIONYSIUS seems much happier than the other Grecian Poets of those later Times, in having his History recorded by an Author of Credit. Pliny in his Natural History, speaking of the Persian Alexander, (afterwards call'd Antioch and at last Charrax) could not but take that occasion of paying his Respects to a Person who had so much oblig'd him, and whom he professes to follow above all Men in the Geographical Part of his Work. He tells us then, "That Dionysius was a Native of this Alexandria; and that he had the Honour to be sent by Augustus Caesar, to survey the Eastern part of the World, and to make Reports and Observations about its State and Condition, for the use of the Emperor's Eldest Son, who was at that time preparing an Expedition into Armenia, Parthia and Arabia".

This is all the certain information we have concerning Dionysius's Person and Affairs: and this is infinitely preferable to the longest Legends of the Scholiasts. And yet it has not been sufficient to hinder the vanity of the Critical Disputes about his Age. For we find Barthius placing him under the Antonini; Salmasius under the Emperor Severus; and Scaliger abusing Old Eustathius as a Dreamer, because he had fancied him a Writer of the Augustan

Times. They all pretend some colour for their Opinions, from that Verse of the Author where he calls *Rome*

—ἰμῶν μίαν αἶσαν ἀνάσσειν,

and will have that to be understood of those later Emperors, who had commonly Associates in the Supreme Power. But, besides that this might be as well spoken in either of those junctures when *Augustus* shar'd the Sovereignty with *Antony*, or with *Tiberius*; it does not much advance the Credit of these Learned Men, either not to have met with this passage of *Pliny*, or to have oppos'd so Great an Authority, after they had seen it.

Dionysius wrote a great number of Pieces, reckon'd up by *Suidas* and by *Eustathius*. His *Survey of the World* is the only one we now enjoy: and it would be superfluous to say that this one of the most exact Systems of Ancient Geography, when it has been already observ'd, that *Pliny* himself propos'd it for his Pattern.

'Tis a common Fancy, that *Dionysius* is no more to be reckon'd a Poet, than any of those other Authors, who compelling hard Precepts into the fetters of Numbers, have made an easier Conquest for the Memory. And we are apt always to assign him the same Company, in which we were first acquainted with him at School; the Grammarians and the Rhetoricians, who cramp'd us with their dry Lessons in Verse.

But this is a very injurious mistake: For tho' he must be acknowledg'd to be more valuable for the usefulness of his Subject, than for the agreeableness of his Wit, or the Harmony of his Measures; yet he has taken care to show us, by many instances, that

that He had a Genius 'capable of more sublime Undertakings, and that he constantly made the Muses his Companions and the Guides of his Travels, so he did not divert himself with their finer Converse on every occasion. Now not to insist on his Descriptions of the Island *Leuca* inhabited by departed Heroes *; of the Terrible and Monstrous Whales in *Taprobana* *; of the poor *Scythians* that dwelt by the *Maotick* Lake *; the account of himself, when he comes to describe the *Caspian* Sea *; of the Swans and of the Bacchanals on the Banks of *Cayster* *, and many more of the same strain; will be Argument enough of the Excellency of his poetick Spirit, only set down the concluding stroke of his Work:

Τόσους μὲν καὶ γαῖαν ὑπέρτατοι ἄνδρες ἔασιν.
 Ἄλλαι δ' ἔνθα καὶ ἔνθα κατ' ἠπείρου ἀλώμεναι
 Μυεῖσι, ὅς ἐκ αὖ περ ἀετράδ' ἔως ἀγρίουσι.
 Θνητοὶ ἰὼν. μῦνοι δ' οἱ βίᾳ πάντα δύνασθαι.
 Αὐτοὶ δ' οὐκ οὐκτα θυμολία τορῶσασθαι,
 Καὶ βαδὼν οἶδ' μιν ἔδ' ἔσαν ἀμαρτήτοιο θυλάσσης
 Αὐτοὶ δ' ἔμπροσθεν πάντα βίᾳ δαίμωνι κέραι
 Ἀσπὶα διακρίνας. ἐκλήρωσασθαι δ' ἐκάστω
 Μοῖραν ἔχουσιν πάντα καὶ ἠπείρου βαδύνει.
 Τῷ εἰ καὶ ἀλλοίην ῥυσμὶ φύσιν ἔλλαχ' ἰκάσθαι.
 Ἡ μὲν δ' οὐ λευκὴ τε καὶ ἀργυρέα τέτυκται,
 Ἡ δ' οὐ καλαινέσιρ. ἡ δ' ἀμφοτέρων λάχ' ἰορρῆν.
 Ἀλλαι δ' ἀλλοῖαι. τῷ δ' μέγας ὑπερσπασθαι Ζεὺς.
 Οὕτως ἀνδράποισι ὑπερσπασθαι πάντα τέτυκται.

a Vers. 544.

b Vers. 596.

c Vers. 663.

d Vers. 707.

e Vers. 836.

The Lives and Characters of the

Τῶν δ' ἡρώων τε καὶ αἰνῶν χαίρετε νῦν,
 Τόλμα τ' αἰμαρῖο, καὶ ἔτι χύματα πότῃ,
 Καὶ σέλασι, κρήναι τε, καὶ ἕρπαι βουώνεσσιν.
 Ἦδ' ἄλλ' ἔτι μὲν ἰσχυρὸν ἐπιδέσμεν αἶμα δουλοῦσι,
 Ἦδ' ἄλλ' ἑσπεῖον σπασίει πότῃ. ἀλλὰ μοι ὕμνων
 Ἀδύτων ἐν μακρῶν ἀσπίδι· εἴη ἀμειβόμεν.

These Noblest Trains the Spacious Regions hold
 The Noblest these: but Millions yet untold
 Stray here, stray there about th' immeasur'
Vast;

And Mortal Art in vain attempts the rest.
 Th' Eternal Natures can alone present
 Will without Rule, and Power without restraint
 They round the Chaos, round the World Un-
 born

First deign'd their Golden Compasses to turn.
 They thro' the Deep chalk'd out our ample Rods
 And broke the Lawless Empire of the Flood.
 Plac'd the Great Aids of Human Life and Cares
 Unmov'd; and girt the wheeling Sphere with
 Stars.

They the wide Earth among their favourite Race
 Parting, assign'd the wrangling Tribes their
 Place.

Some in Dry Tracts they gave a boundless Scene
 And some imprison'd in the circ'ling Main.
 From *Them* the different Soils their Temples
 take,

One's chalky White, and one a miry Black;
 One turns a motly Turf: one red with Veins
 Of Native Paint, the Mimick Art maintains:
 Unlike the rest: as that Almighty Mind
 Scatters the various Blessings of Mankind.

And now, farewell to Nature's rugged Face,
Islands, and Continents and Sacred Seas.
Farewel ye rowling Streams, ye mazie Rills,
Ye Naked Fountains, and ye haggie Hills.
For now Great Ocean's Circuit have we run,
And over Earths wide wandring ways have
gone.
But may those Powers whom all the Frame o-
beys,
Smile on their Poet, and reward his Lays.

N 3

OPPLAN.

O P P I A N.

O P P I A N was Born at *Anazarbus* a City of *Cili-* according to most of the Ancient accounts of his Life. For whereas *Suidas* and some others from him, fix *Corycus* for the Poet's Birth-place; their mistake is evident from a passage in the Third Book of his *Haliuticks* *, where he seems to distinguish his own Country-men from their Neighbours the *Corycians*; tho' not so clearly, but that at first Glance it might give some colour to that conjecture.

The time of his Birth, is as unsettl'd, as we generally find such matters. But it's certain that *Suidas* and *Eusebius* are vastly out, when they place it under *Marcus Antoninus*. For supposing him to have died at thirty Years old, as is constantly reported; how could he, according to this account, have presented his *Cynegeticks* to *Antoninus Caracalla*; tho' the very beginning shows them to have been thus address'd? For all know that there pass'd above Thirty Years between those Emperors. And yet the most Learned Editor of his Works *Ritterbusius* has made as great a slip on the other hand, by fixing his Birth in the Reign of *Severus*. For, that taking in only the Compass of Eighteen Years; it is very unlikely he should at such an Age finish and present his *Haliuticks*, as (we are certain he did) in the Life-time of that Emperor. The middle way then, must be to

a Vers. 105. Ἀνδίων ὁ ἀγῶνα, &c.

suppose he might be born in the former part of *Commodus's* Reign; which cannot be charg'd with the like absurdities as the other Opinions.

His Father *Agésilas* is recorded to have been eminent for his Learning and Wisdom, and no less remarkable for his Riches and Authority in the City. So that *Oppian* had perhaps a greater advantage than any of his Predecessors, for the polishing himself with all the Arts and Accomplishments of Human Knowledge.

He had scarce finish'd the entire course of his Studies, when an unhappy accident diverted them for the present, to make them afterwards the more illustrious. The Emperor *Severus*, taking a Progress thro' *Cilicia*, honour'd *Anazarbus*, among other Cities with a Visit. Now at the Procession that was made to receive him, the Magistrates waiting on him in their Formalities; Old *Agésilas*, as a greater Philosopher than a Courtier, was the only Man missing at the Solemnity. This peice of disrespect the Emperor resent'd so highly, as to banish the old Gentleman into the Island *Malta*; whither his Son likewise went, the voluntary Companion of his Troubles.

But *He*, with a Fate not uncommon to the Men of his Profession, ow'd his Glory to his Misfortunes. For endeavouring, under this sad Confinement to amuze himself and his Father with the diversions of Poetry: He began, after some fortunate attempts in that way, to conceive hopes of allaying the Emperor's Displeasure by the same means as had lessen'd the Effects of it. To this purpose he engag'd in the *Haliuticks*, dedicated to that Emperor's Son, the design of which Work he thus gives us himself at the entrance on it.

Ἐδνιά τοι πόντιο, πλουτείας τε φάλαγγας
 Πασίων νηπίων, πλοῦτον γένε' ἀμφοτέρης,
 Ἐξέρω, γαίης ὕψιν κρείττε' Ἀσπονίτη.
 Ὅσα τε κυμαίνονται ἔχει χρίσιν. ἤχι δ' ἔκαστα
 Ἐνίμισσαι, δούρος τε γάμος, δούρας τε γυνήδρας,
 Καὶ σίον ἰχθυόεντα, καὶ ἰχθυὰ καὶ φέροντας
 Καὶ βλάδας, ἄλλας τε πολυτρόπων δίνου τέχνης.

The Nations of the Sea, the Finny Train
 Of Slaves, that own fair *Amphitruë's* Reign,
 To Thee, Great *Antoninus*, I'll rehearse,
 Power of the World Supreme! Nor shall my
 Verse
 Forget their Chrystal Haunts, or where they
 feed,
 Or where they Lodge; or how they raise their
 Breed;
 Peopling the Sea with their moist Marriages,
 And Propagations of the Scaly Race.
 I'll sing their various Life: what Passions move
 Their chilly Hearts to Quarrel, what to Love.
 Tell how the Tackle, how the Plots are laid,
 And the cold Secrets of the Watry Trade.

From the *Greek* accounts of his Life, commonly
 prefix'd to his Works, 'tis impossible to determine,
 whether he took his Journey to Court presently af-
 ter the finishing of his *Haliuticks*; or whether his
 Verses of *Hunting*, and perhaps other pieces were
 not offer'd at the same time: tho' they Generally
 seem more inclin'd to favour the last Conjecture.
 Yet if we consider what *Sozomen* the Ecclesiastical
 Historian has observ'd, that *Severus* was alive when
 the first Present was made to his Son *Antoninus*, and
 did himself order the Reward: and wish'd, that in
 the

the Poem of *Fishing*, *Oppian* compliments both Father and Son as then reigning with joint Power; and that in the Poem of *Hunting* the same Address is not us'd: we might conclude with some appearance, that the former Work only was offer'd to *Antoninus* during his Father's Life; and the other when he was left in sole possession of the Empire.

But then, if we venture a second Reflection, and lay before us the constant tradition of the Author's dying soon after his Journey to Court, and never find any more Journeys mention'd than one; we must be forc'd in some measure to recede from this decision; and to believe that the *Cynegeticks* were never presented with the Poets own hands.

However this matter is to be settled, the consequence of his Journey comes generally attested and agreed on. That the Emperour, being ravish'd with the Beauty and Art of his Compositions, in the first place order'd him a Piece of Gold for every Verse; and then promis'd him the Grant of any farther Favour he should demand. This last Happiness furnish'd him with an opportunity of recalling his Father from Banishment; and was piously employ'd to that good Purpose. But he did not live long to enjoy the Blessing he had restor'd. For a fatal Pestilence at *Anazarbus* swept him away among the Multitude, soon after his return, and quiet settlement there: he having reach'd no more than the Thirtieth Year of his Age. He was Interr'd with the highest Honours; and had a Noble Statue erected to his Memory, with this Inscription.

Ὀππιανὸς καὶ ἑὶλον ἀοιδέων ἀλλὰ μὲ μοίρης
Βάσκαν ὑξέρπον μίτ' κρυεῖς δ' αἰδώς με

Ka)

Καὶ τὸν ὄψα καλῶς, ὃ ἑσπέρης ἑσπέρην.

Εἰ δ' ὡς πολλὸν με χρεῖται μίμνον φθίνῃ αἰνὸς εἶαται,
'Οὐκ αὖ μοι τις ἴστω κλέθ' ἔλαχεν ὡς χθονὶ φωτῶν.

OPPIAN, the Muse's Pride, I liv'd; but Fate
Hurrying me off, forbade the double Height
Of Age and Fame. Yet would the Dooming Maid
Her hasty Stroke in kindness have delay'd,
'Till Years had fix'd, what Nature's Force begun,
Nor Human Race had shown a Greater Son.

We have at present only his Poems of the *Cynegticks* and the *Haliuticks*, of *Hunting* and *Fishing*; the Third which he is said to have compos'd on the Art of Fowling, being yet vainly expected from the *Italian Libraries*, where it was long since thought to be buried.

The *driness* of his Subjects, tho' it offends some Modern *French Criticks*, yet has not hindred him from being esteem'd by more knowing Judges, as an Author little Inferior in Fancy, Art and Language, to the most celebrated Masters in the *Grecian Strain*. His vast numbers of allusions and comparisons, as they would have shown his Wit in any Design; so they give an equal proof of his Judgment too, while they are appli'd to Themes that stood so much in need of those Ornaments. The beginning and the ending strokes of each Poem have something of so great a Spirit and Turn, as show him to have had a Genius for much more Heroical Achievements in Verse. The first Lines of the *Haliuticks* having been already set down, it will not be improper to add the two other Addresses to the Emperor, at the Entrance of the other Poem, and at the Conclusion of that.

Cynegets.

Cyneg. L. I. V. 1.

Σὺ μάκαρ αἰεὶ γαίης ἱερῆς ἱερῶμα,
 φίλθ' ἐναλίων πολυήρατον Ἀιγυπτίαν,
 Ἀυσονίῃ Ζηνὸς γλυκερὸν δῶλθ' Ἀντωνίῃ
 Τὸν μεγάλην μεγάλῃ φιλίᾳ δῶμα Σελήνῃ,
 Ὀλβίῳ ἐνπιθῆσαι, καὶ Ὀλβίῳ ὠδίνῃ,
 Νύμφῃ δειροπότῃ, λαχὼ δὲ τε καλλίστῃ
 Ἀουσίῃ Κυδάρῃ, καὶ ἡ λείψαν σιλήνῃ,
 Οὐδὲν ἀφαιεττοῦ Ζηνὸς Κρονίδας γυνάμῃ.
 (Ἐυμένιος Τῆλιν φαίδαν καὶ φοῖβ' Ἀπόλλων)
 Τὸν γὰρ πῆλ' ἀνδρῶν μεγαλήτοσι ποιοῦμεν παλάμῃσι
 Δῶκεν ἔχειν πᾶσαν τραφερὴν πᾶσαν δὲ καὶ ὕγρην.
 Σοὶ μὲν γὰρ θαλίῃσιν κύνει πᾶνδρ' ἄρουρα,
 Καὶ πάλιν ἐνδύσῃσιν ἡρώεσσιν ἑλὼν ὠλεῖται.
 Σοὶ δὲ τε πάντα νύκτιν ἀπ' ὠκυαντοῦ ῥέειν
 Παιδρὰ τε μελιδύσῃσιν ἡρώεσσιν ἑλὼν ὠλεῖται.

To Thee, Bless'd *Antonine*, I form my Lays,
 Stay of the World and of th' *Enean* Race;
 To Thee, Sweet Off-spring of th' *Ausonian* *Jove*,
 With whom th' Immortal Dame repaid his Love;
 (The Happiest Bride, the Happiest Mother
 shown,
 In the Best Lord, and in the Fairest Son;
Affrica's Venus, an unchanging Moon.)
 Worthy to Grace the high *Saturnian* Stemm,
 (Titan give aid, and *Phæbus* guide my Flame.)
 Whom the Great Father with his Sovereign Hand,
 Form'd to controul the Main, and rule the Land.
 For Thee fair Earth her annual Harvest yield's,
Tbetis for thee the scaly Nations feed's.
 For Thee wide Streams their floating Wealth
 convey,
 And pleas'd *Aurora* smiling bring's the Day.

The

The Compliment at the end of the *Halienticks*, is more artificial and more just, being taken exactly from the Subject in hand; and not stretch'd out into such flights as may perhaps seem too Youthful in the former Specimen,

Τὸν ἰδὼν, παντὶ χαλάρῃσι, ἔργα θαλάσσης.
 Σοὶ δ' αἰεὶ νῦν μὲν ἀπῆλκεν ἰδνὸν ἴσσο,
 Παμπόνηται λιανὸν καὶ ἰσοπείριστον αἶμα.
 Αἰεὶ δ' ἰχθυόεντων ἀετλῆδ' ἴσσο θαλάσσης,
 Ταῖς τ' ἀσπιδόεντων ποσειδάων ἰρὸν ἴσσο
 Ἀσπιδόεντων, βίβλα θαλάσσης νῆσθαι θαλάσσης.

Thus I what Works the watry Realms conceal
 To Thee, Jove's Scepter'd Charge, in Verse reveal.

But may thy Ships on easie Waves be born ;
 And may the Winds still change for their return.
 Large Tributes may the fruitful Seas afford
 In living Subjects to their Roman Lord.
 While Neptune's Arms fair Natures Springs maintain,
 And keep the World secure for Caesar's Reign.

His admirable Lessons of Morality on all occasions, especially that most wise and elegant Reflection at the beginning of the Second Book of the *Halienticks*, on the weakness of Mankind in the smallest matters, without the influence and the assistance of Heaven, shew him to have been one of the most rational and best Princip'd Heathens ; and that his Works are able to teach us nobler secrets, than the Mysteries of Hunting and of Fishing. 'Twas this spirit of true Philosophy, that made him not so much as mention his own Misfortunes in Pieces which were compos'd to procure their redress ; except just once to insist on
 the

the Miseries of Banishment , when the subject made it almost necessary.

To conclude , as he came into the World , when Poesy was going off the Stage, so he made the best use of his Predecessors Labours in both Languages ; whereas the Elder *Grecian* Poets had only their own Countrymen for their Guides and their Examples. And, without doubt when *Julius Scaliger* so often gives him the first place in the Tribe of *Greece*, it's chiefly for this reason, because he has taken care to be largely indebted to *Virgil* ; and by not misemploying the Treasures, has shown that he deserv'd to borrow them.

The End of the First Part.



THE
Lives and Characters
Of the Ancient
GRECIAN POETS.

PART II.



OF THE
Lives and Characters
Of the Ancient
GRECIAN POETS.

PART II.

Containing those, whose Great Names and Credit
have arriv'd at our Age, tho' their Writings
are for the most part lost.

L I N U S.

HE has the Honour to be reckon'd the first
Man in the Poetic Story; tho' *Pausani-*
as assures us, that he either never made
any Verses, or at least that none of his
Pieces came into the Hands of Posterity. On the
other side, *Diodorus Siculus* reports, that he wrote
in the *Pelasgian* Tongue, the Acts of the first *Bacchus*,
and other Fabelous Pieces. For this, and many the
like reasons, we may fairly conclude, there were
two of this Name, both famous for Music and for
Verse, and so *Suidas* has determin'd. But their Sto-

ries are so confounded, that 'tis impossible to distinguish the Adventures of one from those of the other. Some Authors attributing to the Elder what others report of the Younger: and some again obliging the Younger with those Honours, which the Elder had enjoy'd in other Relations. Perhaps, 'tis on this account that the Great *Scaliger* seems to acknowledge but one *Linus*; and accordingly reprehends ^a *Eusebius*, for doubling him. Indeed the most famous of the two has drown'd the Credit of his Name-sake, as much as his Scholar *Hercules* did the Glory of the other Heroes of that Name. And therefore as all the Actions of those Worthies are attributed to the Grand *Hercules*; so whatever *Linus's* there may have been in the World, they make but one Character and one History.

Linus then was either of *Chalcis*, ^b or as most agree of *Thebes*, Son to *Apollo* by ^c *Terpsichore*, or by ^d *Pysmathe*; or else to *Amphimarus* by ^e *Urania*, or to *Mercury* by the same Lady ^f. He passes for the first of the *Grecians* who invented Rhimes and Melody: and for this reason *Virgil* has done him the Honour to make him Chief Officer to the Muses on the *Aonian* Mount, and deputed by them to Introduce and Complement *Gallus*.

Ut Linus hæc illi, &c.

Eglog. 6.

His three Famous Scholars were *Hercules*, *Thamyris*, and *Orpheus*. Of whom, the Ingenuity of the two last, made amends for the dulness of the first; who being corrected once by his Master, took an occasion to knock out his Brains, with the Harp which he was awkwardly managing. Tho' others make *Linus* to have been kill'd at last by *Apollo*, for daring to contend with him in Music and in Verse ^g.

^a In *Euseb.* ad Num. DXCVII. ^b *Suid.* ^c *Pausan.* *Euseb.* &c. ^d *Suid.* ^e *Pausan.* ^f *Suid.* & *Pausan.* ^g *Suid.* ^h *Pausan.*

The Old *Grecians* were so troubled at the loss of their admir'd Master, as to introduce a solemn Custom of bewailing his Death. And every Year, before they offer'd their usual Sacrifices to the Muses on Mount *Helicon*, they first perform'd the Annual Obsequies of *Linus*; who for that purpose had a Statue, and a kind of an Altar erected to Him in that Place^a: His Tomb being in the Temple of *Apollo Lycius* at *Argos*.^b *Homer* alludes to the Custom of lamenting *Linus* in solemn Verses, when among other fine Stories engraved on *Achilles's* Shield, he fancies the Figure of a Boy singing to his Harp the Praise of *Linus*.

Τοῖον δ' ἐν μέλῳσι παῖς φέρωνσι δαγύν
Ἰμῶσαν κιθάειζα, Λίνον δ' ὑπὸ χαλδὸν αἰδοῖ.
Λαπταλὴν φωνή. ——— *Iliad.* 18.

*Here a fair Youth his tuneful Ivory strung;
While his soft Voice unhappy Linus sung.*

For tho' *Λινός* is rendred *Chorda* in this Place by the common Interpreters, yet we have the Judgment of *Pausanias* to understand it of *Linus* the Poet.

But in one thing that most exact Historian seems to be mistaken; and that is, when he tells us, that the sorrow for *Linus's* Death was so universal as to pierce as far as *Egypt*: where they mourn'd his Fate in a solemn Song, to be repeated at set Times^c. For it appears from *Herodotus*, that tho' the *Egyptians* had indeed among them a Lamentation which they call'd by the Name of *Linus*; yet it should seem they gave it that Name only in allusion to the like Custom in *Greece*: Not but that they had all the while a different reason for their Publick Sorrow; and bewail'd

^a *Pausan. Botic.* p. 584. ^b *Idem in Corinth.* p. 118. ^c *Bætic.* p. 585. ^d *Ibid.* 554.

the Death of one of their own Young Princes; under the Name of the *Grecian* Poet, who had given occasion to the first Ceremony of that Nature among his own Countrymen^a.

It seems the *Thebans* laid claim to his Reliques as well as the *Argives*: and they had a Story among them, that when King *Philip*, Son to *Amyntas*, had defeated the *Grecians* at *Charonea*, he was admonish'd, in some extraordinary Vision, to carry away *Linus's* Bones: but that being afterwards countermanded by another Vision, he took care to return them safe to ^b *Thebes*. Yet in *Pausanias's* Age, they confess'd, that Time had worn out all the Marks of his Sepulchre^c.

ORPHEUS.

Whoever has read the Charming Story of *Orpheus* in *Virgil*, and the most ingenious Application of it by my Lord *Bacon*; will be sure to despise a grave Relation of his Life, and a dull Description of a fancied Hero. But the Poets would take it very ill, if the Great Improver of their Art should Himself pass for a Fable. And tho' ^a *Aristotle* is said to have affirm'd that there was never any such Man in the World; yet there are Memorials enough in Authors of Credit, to prove him not only a real Person, but one of the most considerable of Antiquity.

As to his Age, a Great Man who has had occa-

^a Vid. *Herodot.* Lib. 2. cap. 79. ^b *Pausan.* *Boetic.* p. 585. ^c *Ibid.*
^a *Tull. de Nat. Deor.* l. 1.

son lately to make use of his Philosophy, concludes that he flourished soon after the Times of *Moses*. 'Indeed *Eusebius* expressly sets him down cotemporary with *Gideon*: while *Suidas* extravagantly carries him up Eleven Generations higher than the Trojan War. The Report runs for his being born at *Labetbrae* in *Thrace*; and *Calliope* the Muse is pitch'd on for his Mother: tho' he has reason to claim the Title of *Father of all the Chorus*, as he is stil'd by the Father of all our Learning.

As the Superstition of the Old Heathens is commonly charg'd on the Powers of Poetry; *Orpheus* must be content to bear the infamy of the first Invention, if he aspires to the Glory of the second. It's agreed, that, after a long Course of the deepest Studies, and an extraordinary Skill in the Fabulous Theology; he Travell'd into *Egypt*, and bringing thence most of their Magick Rites, and strange Ceremonies of Worship, he establish'd them in *Greece*. Some knowing Persons have ingeniously defended him under this Censure: while they tell us, that he found it impossible to reclaim and instruct a Brutish and Unthinking People, any other way, than by the grossest Notions of Religion; and by such odd Customs and Ways of Publick Worship, as might make the greatest Impression on their Sences. That, in the mean time, he abhorr'd the Polytheism he introduced; and before his Death recanted all his Absurd Doctrines, in those Points. But while the Truth of this Apology is so very uncertain, and lies under such heavy suspicions, there's no need to advance him to such a pitch of true Holiness, in opposition to the General Censure of his Idolatry and Impostures. Nor will the slight excuse of ——— *Sic*

a *Archæolog. Philosoph.* pag. 121. b *Diodor. Sic.* l. 4. p. 162. *Pausan. Euseb.* &c. c *Vid. Archæolog. Philosoph.* p. 121.

6 The Lives and Characters of the Part. II.

magnis componere parva solebam * ever stop the indignation of a Pious Man when he finds *Orpheus* compar'd with *Moses*.

Those who are concern'd to vindicate his Honour, may more modestly extenuate the Crime of his Superstition, by alledging how much he deserv'd of Mankind, for taming the rude Savages by the double force of his Musick and of his Precepts: and for Civilizing that Nation, which afterwards spread its Arts and Manners over the Circuit of its Barbarous Neighbours. *Horace* has given him his just Commendation, as well as his just History.

*Sylvestres homines sacra Interpresque Deorum
Cadibus & victu fado deterruit Orpheus,
Dicitur ob hoc lenire Tigres rabidosque Leones.*

Orpheus inspir'd by more than Human Power,
Did not (as Poets feign) tame Savage Beasts;
But Men as lawless, and as Wild as they;
And first dissuaded them from Rage and Blood *.

* My Lord
Raisemmen.

'Tis not improbable that his Musick and his Verses had a large share in this Glorious Atcheivement: And 'twas to them too he ow'd the Esteem and Veneration he gain'd, by his Method of Expiating Horrid Wickednesses, of Curing Distempers, and of appeasing the Anger of Heaven. For Charms and Enchantments were always look'd on, as the Divine Works of Poetry: and 'tis pleasant to observe that wherever those Arts are still pretended to, the Operation is still perform'd in Verse.

We are little concern'd with the Philosophy of *Orpheus*, or with his Civil Institutions, any farther than they were oblig'd to his Nobler Faculty of Har-

a *Archæolog. Philosoph.* pag. 120. b *Ar. Poet. Vers.* 391.

mony and Numbers. And should we attempt an enlargement on the Passages of his Life, History would desert us in the Enquiry; while instead of relating the Course of his particular Adventures, it only favours us with those General Testimonies of his Power and his Worth, which have been already produced.

The Manner of his Death is more talk'd of, and generally laid to the Charge of the *Thracian Dames*. They say, that the Womens Quarrel with him, was occasion'd by his drawing their Husbands after him, as he pass thro' the Country. Having resolv'd on his Murder, they dar'd not attempt it, till the Bowl had gone plentifully round, and inspir'd them with Courage for the Fact *. Which gave the Hint to the Poets, to make the Villany be committed at the Feast of *Bacchus*; and the Matrons concern'd in it, to be transported with the fury of the *Possessing God*.

The *Macedonians*, who in *Pausanias's* time, inhabited the Country at the foot of the Mountain *Pieria*, and possess'd the City *Dion*, affirm'd that *Orpheus* was torn in peices by the Women, in that very Place: There standing at about Forty Furlongs distance from the City towards the Mount, a Pillar, with a Stone Urn on the top, said to contain the Bones of the Poet. The River *Helicon* just by this place was observ'd to fall under Ground, and to rise again at a considerable distance. The Tradition of the People thereabouts, was, that anciently the River run all along with an open Current; but that, when the cruel Dames would have wash'd off *Orpheus's* Blood in its Stream; it immediately suppress'd it's Waters, least they should contribute to the expiation of so horrid a Crime. There are two other accounts of

a *Pausan. Bæotic. pag. 586.*

his Death. The First makes him to have perish'd by a Thunder-bolt, for daring to disclose some Mysteries to Mankind, which Heaven intended to keep them unacquainted with. The other reports, that after the Death of his Wife, coming to *Aornus* in *Thesprotia*, where there was a Necromantick Oracle, and fancying his *Euridice* to be always behind him at his Heels; he at last ventur'd to look back, and finding himself mistaken, was so alarm'd of his Folly, as to prove his own Murderer.

Whatever Works he might leave behind him, it was concluded as long ago as *Aristotle's* time, that there were none of his Genuine Remains in the World. Most of the Poems under his Name (many of which we meet with in *Harry Stephens's* large Edition of the *Grecian Writers in Epic Verse*) are adjudg'd to one *Onomacritus*, who flourish'd near the time of *Pisistratus*; between the 60th and the 70th Olympiad. Not but that some of these Poices might have an *Orpheus* for their Author; since *Suidas* reckons up five of the same Name, all Poets: But then their Characters are perish'd tho' some of their Writings have been preserv'd; as his Character is preserv'd to atone for the loss of his Writings.

a *Ibid.* pag. 587.

M U S Æ U S.

Musæus, like his two Famous Predecessors, has reach'd our Times with no certain Testimonials, but those of an admir'd Name, and a general Praise. He is said to have been Scholar ^a at least, if not Son to ^b Orpheus: and was like him too esteem'd a Prophet, as well as a Poet. For Strabo puts him among the *Márres* whom he reckons up in the Sixteenth Book of his Geography. And ^c Pausanias, making him one of *χρησμολόγοι*, says, that he himself had seen some of his Predictions. He had the Honour to be Priest to Ceres, and President of Her Eleusinian Mysteries at Athens: on which account ^d Diodorus makes Hercules wait upon him in his Travels, to be initiated in those holy Ceremonies.

He propos'd Orpheus as his Pattern in all things: And therefore would not put in for the Prize at the Pythian Games, to be bestow'd on him who sung the best Hymn to Apollo; because Orpheus had declin'd that Honour before him ^e.

At Athens within the Old Bounds of the City, over against the Acropolis, stood a little Hill where Musæus us'd to sing his Verses, and where he was afterwards Buried. It seems, it was at last, turn'd into a Fortification, and call'd ^f *Musæum*.

^g Pausanias delivers it as his Opinion, that the Peices commonly attributed to Musæus in his Time, were the Works of Onomacritus, and that there were no certain remains of Musæus, except his Hymn to Ceres.

^a Suid. ^b Diod. Sic. l. 4. p. 162. ^c In Phocic. p. 632. ^d l. 4. p. 162. ^e Pausan. Phocic. p. 620. ^f Attic. p. 46. ^g Ibid. p. 39.

Indeed we have at present an admir'd piece of the Story of *Hero* and *Laander* under this Name: which the Great *Scaliger* ^a has extravagantly prefer'd to the Works of *Homer* in Age and Worth; and pretended that it supplied the *Iliad* and the *Odyssey* with some of their finest strokes; tho' they lost very much in the Copying. But in opposition to that Tyrant in Criticism, Learned Men have generally concluded; that since we meet so often with the Name of *Musæus*, yet never with one hint about this Poem in the Ancient Greek Authors and their Interpreters; and since a Discovery has been made of some credible Manuscripts where the Work is inscrib'd *Moralis ou Teupneluxu*; this could not have the Old *Musæus* for its Author, but some Learned Grammarian of the same Name; who liv'd in all probability about the 5th Century, that is near the Time of *Nomus*; from whose *Dionysiacs* he will appear to have borrow'd very largely; upon a Collation of the two Poems ^b. However, since it has been universally acknowledg'd for so Correct, so Sweet, and so Moving a Piece; it will scarce be thought unworthy of the Ancient *Musæus*; tho' *Virgil* has represented him as Foreman to the *Elysian* Tribe of Poets; and bearing up his shoulders above the wondring Multitude.

Musæum ante omnes, &c.

Æn. b. V. 667.

^a *Pœtic. Lib. 5. c. 2.* ^b Vide *Dan Paræum* in *Musæum*,

T Y R T Æ U S.

HE was born at *Miletus*; but liv'd at *Athens*, maintaining himself by his Elegiac Muse, his Pipe, and his School. His story is one of the finest of Antiquity; and the Glorious success of his Verses has advanc'd his Name to the Rank of the Greatest Heroes as well as of the Noblest Poets.

The *Lacedæmonians* having block'd up *Messene* a revolted City of *Peloponnesus* many Years; and having sworn to carry the Town or to die all before it: upon consulting the *Pythian* Oracle were advis'd to apply themselves to the *Athenians*, and to borrow of them a General, who should infallibly put a happy conclusion to the Siege. The *Athenians* to be sure were not much inclin'd to assist such powerful Neighbours. However to show some kind of Obedience to the Oracle, and some Sence of the Honour done to their City; they sent them *Tyrtæus*, and did not much envy the Glory they were likely to get, under such a ridiculous Commander. For, besides his poor Employment of teaching Boys; he is reported to have been short, and very deform'd; blind of one Eye, and lame into the Bargain: and passing for little better than a Fool in the Opinion of his Neighbours. The *Lacedæmonians* were, however, very glad to receive him, desiring no other Qualification but his being lent them by the *Athenians*. With him in their Train they advanc'd with the greatest Hopes toward *Messene*; and talk'd of nothing but of the Victory which was to attend this Messenger of the Fates. But being unfortunately defeated in three several Engagements; they grew so desperate as to enrol the very Slaves whom they mortally abhorr'd,
in

in the List of Soldiers; and to promise them the Wives of those Citizens who died in the War. And when this last ignoble shift prov'd ineffectual, the Spartan Kings were resolv'd to lead back the Relicks of their Army; and to consult at home about some better meaning of the Oracle's Advice. To hinder this fatal Design, *Tyrtæus* began to exert all his Spirit, and all his Insinuation: And at last by his continual Lectures of Honour and Courage, deliver'd in moving Verses to the Army; he ravish'd them to such a Degree with the thoughts of dying for their Country; that being all bent on another Attack, and at the same time, as it were, sure of falling in the Encounter: every Soldier bound a little Plate of Brass about his Arm, with an Inscription giving an account of his Name and Family; for the use of those who should have the Care of their Interment. And now, rushing on with a furious Transport to meet the Enemy, who came out of the City on the Defiance sent them; after a most Bloody Field, the Victory fell to the *Lacedæmonians*: and the Revolters were oblig'd to be satisfied with their Ancient Subjection^a. And thus,

*When, by Impulse from Heaven, Tyrtæus sung
In drooping Soldiers a new Courage sprung.
Reviving Sparta, now the Fight maintain'd;
And what Two Generals Lost, a Poet Gain'd^{*}.*

^{*} My Lord
Rescommen.

Tyrtæus return'd to *Athens* with the surprizing News of his success, and with the Honourable Title of Free Denizen of *Sparta*, which had been confer'd on him among the Rewards of his Service^b.

It's an usual confusion in Authors to attribute some

^a See *Pausan.* in *Messen.* p. 244. *Diodorus Sic.* l. 15. p. 492. *Justin.* lib. 3. *Suidas*, &c. ^b *Plato* de *Repub.* l. 1.

things of another *Messenian* War, to this in which *Tyrtæus* was engag'd. Neither is it well decided whether he acted in the Twenty Years Siege, which first brought *Messene* into the Hands of the *Spartans*; or upon the Revolt of that City under the Command of *Aristomenes*. Nay, * *Diodorus Siculus* makes it a doubt whether *Aristomenes* himself did not flourish in that first War. However the Cause runs much fairer in favour of the second *Messenian* War, for the Age of *Tyrtæus* and *Aristomenes* both: And ^b *Pausanias* tells us, this began in the 4th Year of the 23d Olympiad.

Scaliger then must be a little out in his Account, when he places *Tyrtæus* in the 36th Olympiad ^c; and gives this reason for it, because the *Messenian* War broke out about that time. Whereas the War he hints at, cannot be either of those which lay any claim to *Tyrtæus*; but must needs be the Third and Last Defection of that People from the *Spartans*; when they join'd with the Rebellious *Helotes*: of which ^d *Plutarch* and ^e *Diodorus* both speak. Yet *Suidas* is not much righter when he sets *Tyrtæus* in the 35th Olympiad; and it's likely he and *Scaliger* were impos'd on by the same Cheat.

The Works of *Tyrtæus* were, the Polity of the *Lacedæmonians*; Moral Precepts in Elegiac Verse; and Five Books of War-Verses, ^f some pieces of which still remain.

a L. 15. p. 492. b *Messen.* p. 243. c Ad *Euseb. Num.* M CCCLXXXIII. d in *Lycurg.* e Lib. 15. p. 492. f *Suid.*

ARCHILOCHUS.

HE was born at ^a *Paros*, a little Island in the *Aegean* Sea, of very mean Parents, according to his own Account. ^b *Gellius*, from *Cornelius Nepos*, fixes the time of his flourishing in the Reign of *Tullus Hostilius* King of *Rome*, who was presented with that Honour in the Second Year of the 27th Olympiad. ^c Therefore *Eusebius* can't be much in the wrong, when he places *Archilochus* in the 29th Olympiad; tho' he has been reprehended by *Scaliger* on that account. Indeed, there are Authors who carry *Archilochus* somewhat higher, as to the time of ^d *Romulus*, and near that of ^e *Gyges*: but 'twill be hard to find a Chronologer on *Scaliger's* side, who brings him down almost 200 Years later, as far as the Reign of *Darius* Son to *Hystaspes* ^f.

He is commonly reckon'd the Author of the *Jambic* Verse; chiefly on the Testimony of *Horace*.

Archilochum proprio rabies armavit Jambo.

But, tho' many have been deceiv'd by this place of *Horace*, it's certain *Archilochus* could be complimented with the Honour of this Invention on no other account, but because he was the Man who had us'd the *Jambic* Strain with the most bitterness and the most success. For that Poems of this nature were much ancients than *Archilochus*, appears from no less Authority than that of ^g *Aristotle*, who assures

^a *Strab.* l. 10. p. 487. ^b *Lib.* 17. c. 21. ^c *Dion. Halicarn.* l. 3. ^d *Cicero Tusc.* Qu. l. 1. ^e *Herodot.* l. 1. ^f *Ad Euseb.* Numb. MCCCCLIII. ^g *Poet.* cap. 4.

us that *Homer* himself wrote a Piece in that way, call'd *Margites*.

Archilochus then owes his Title of Prince and Father of *Jambics* chiefly to the notable Execution his Invectives did upon one *Lycambes*, a Gentleman who had promis'd him his Daughter, and afterwards refus'd to give her, tho' the Match had been made and agreed on. The Poet's Resentments were so sharp, as to make the Father and Daughter both hang themselves. Therefore *Horace*, when he owns himself to be proud of having brought the manner of *Archilochus's* Verses in use in *Italy*; at the same time declares in his own defence, that tho' he endeavours to express the Numbers and the Spirit of the *Grecian* Poet; yet he has neither attacked such unhappy Subjects; nor made use of the same killing Expressions: but on the contrary has sweeten'd and corrected the bitter Muse of *Archilochus*, by a mixture of the easie strains of *Sappho* and *Alcæus*.

* *Parios ego primus Jambos
Ostendi Latio, numeros animosque sequutus
Archilochi, non res, & agentia verba Lycambes.*

*Temperat Archilochi musam pede mascula Sappho,
Temperat Alcæus; sed rebus & ordine dispar.
Nec socerum querit quem versibus oblinet astris;
Nec sponsæ laqueum famoso carmine nectit.*

I first to *Latium* from the *Parian* shore
Have brought *Jambics*; aiming to restore
Archilochus's Genius and his Strain;
Not poor *Lycambes*, nor the Murd'ring Vein.

a Lib. I. Epist. 19.

Here Manly *Sapbo* with *Alcam* joyns ;
 Sweetens the gall, and calms the furious Lines.
 By me Reform'd *Archilochus* his Muse
 No destin'd Father labours to abuse ;
 Nor to her Garters drives the raving Maid ;
 Torn from his Wishes, and his slighted Bed.

But *Archilochus* may well be allow'd to persecute other People in his Satires, when it appears that he was so rigidly impartial as not to spare himself. For *Ælian* tells us of one *Critias* who was very severe on him, for being such a Fool as to discover his own Disgrace. " If he had not taken care to inform
 " us (says he) we had never known that his Mo-
 " ther was a Slave ; nor that he himself was forc'd
 " by Poverty to quit *Paros* and to seek his Fortune.
 " Nor that his Wit was so nearly allied to Malice,
 " as to spare neither Friend nor Foe. Nor that he
 " was a vile lascivious Fellow : Nor, what's worst
 " of all, that he basely threw away his Shield^a.

The last part of this censure, shows him to have been like *Horace* in Courage as well as Poetry. And ^b *Strabo* cites the Verses in which he gives an account of that Misfortune, as *Horace* has pleasantly recorded his. Perhaps it was on account of this passage that, as *Plutarch* informs us in his *Læonic Institutions*, when he came to *Sparta*, that rough People immediately expelled him their City : Because they understood he had hinted in one of his Pieces, that 'twas better to throw away ones Arms, than to lose ones Life.

Yet for all this, he valued himself more upon his Skill in War, than his Talent in Verse. 'Tis his own Brag,

^a *Ælian*. Var. Hist. l. 10. c. 13. ^b Lib. 12. pag. 549.

^c *Equal*

Ἐμὶ δ' ἵγ' ἀνέπνοον μὲν Ἑρμῆος ἀνακτοῖ,
καὶ μουσῶν ἱερῶν δῶρον ἑπτάμυτον.

The King of War do's my first Service claim.
And the fair Muse inspires the second Flame.

However, this imputation of Cowardice is no very great blot to his Character. But the other Charges of Lasciviousness, and virulency are the perpetual Stains of his Reputation: tho' he was reckon'd an honest Man on other accounts *.

In his Writings *Quintilian* long since observ'd, "the highest force of Expression; Sentences that were strong, and yet short and glittering, with an abundance of Blood and of Nerves: So as to give many People reason to judge, that if he seem'd inferior to any Poet, 'twas on the account of his Subject, not of his Wit".

Suidas tells a long Story how dissatisfied *Apollo* was with his Death; and how the Oracle refus'd to grant any Answer to the Man who had kill'd him, 'till he had appeas'd his Ghost. Of which vain Relation we need make no farther use, than to observe thence that he died in Battel.

We find this ingenious Epitaph on him, in the *Anthologia*: The Author of which was certainly of the same mind with the Criticks *Quintilian* speaks of.

Ἀρχιλόχῳ τὸδ' σῆμα ἔς ἐς λυσιπύργας ἰάμβους
Ἦγάγῃ Μαιωνίῃ Μῶτον χαλκίζοντι.

Here lies *Archilochus*, whose Sacred Vein
The Muses, partial to their *Homer's* Praise,
Diverted in the keen *Jambic* Strain;
Nor taught his Hand to reach the Epic Bays.

a *Suid.* b *Quintil.* Instit. l. 10. c 11

STESICHORUS.

HE was born at *Himera* a City of *Sicily*, in the the 37th Olympiad^a, which was the time of *Jeremiab* the Prophet^b. His Name at first was *Tisias*, but was chang'd to *Stesichorus* in memory of his being the first who taught the Chorus to dance to the Lyre^c. There goes a famous Story of him, much more pleasant than true; that having in one of his Poems abus'd fair *Helen*; the Lady's two Brothers, now advanc'd to *Demi-Gods*, took the Affront so heinously, as to punish the poor Poet, with the loss of his sight. But he being quickly sensible of the Cause of his Misfortune, made his Recantation in as fine Verses as had given the injury; and so recover'd by his Panegyrick the Blessing he had lost by his Satire. *Horace* alledges his Case, when he is writing a *Palinode* of the same nature to the injur'd *Canidia*.

*Infamis Helenæ Castor offensus vice
Fratræque magni Castoris, victi prece,
Adempta vati reddidere lumina.*

Castor, enrag'd at *Helen's* false Amour,
And *Castor's* Brother, could remit their Fire;
And give the Poet back his seeing Power;
Won by the Charms of his Recanting Lyre.

The Grave *Socrates* in *Plato's Phædrus*, does not only tell the same Story, but obliges us with the beginning of *Stesichorus's* *Palinode*.

a *Suid.* b *Euseb. Cron.* c *Suid.*

'Οὐκ ἔσ' ἱπποῦ ὁ λόγος οὐδ',
 'Οὐδ' ἔβας ἐν νηυσὶν εὐστραχίαις,
 'Οὐδ' ἔκκο πέρηνμα Τροίας.

'Tis False; 'tis Slander, all the Muse has said:
 You never saw the Gallant Fleet;
 You never climb'd the Boat of State;
 Nor knew the Scandal of a *Trojan* Bed.

Perhaps the Poem in which he had not been so respectful as he ought to that Ladies Character and Honour, might be his *Ἰλίου Πέρις* or the Destruction of *Troy* cited by *Pausanias* *.

He appears to have been a Man of the First Rank for Wisdom and Authority among his Fellow Citizens; and to have had a great Hand in the Transactions between that State, and the Tyrant *Phalaris*. When the *Himerians* first chose that Prince for their Commander and Protector, and were now voting to allow him a Guard for his Person; *Stesichorus*, who had all along vigorously oppos'd the whole Design, made them sensible of their Folly, by representing their Case in a pleasant Fable: which, with one of *Æsop's*, *Aristotle* brings for an Example of those kind of Discourses in his *Rhetorick*. And which now makes so good a Figure among us in the same Company *.

"Upon a Dispute betwixt the Stag, and a Horse
 "about a piece of Pasture, the Stag got the better
 "on't, and beat the other out of the Field. The
 "Horse on this affront advis'd with a Man what
 "course to take; who told him, that, if he would
 "submit to take a Man upon his back with a Lance
 "in his Hand; he'd undertake to give him the sa-

* In Sir
Roger
L'Estrang's
Æsop.

a *Phocæ*. p. 659. & 661. b *Lib. 2. cap. 21.*

“tatisfaction of a Revenge. The Horse came to his
 “Terms; and for the gratifying of a present Passion,
 “made himself a Slave all the days of his Life.

“This Horse’s Condition, says *Stesichorus*, will be
 “yours: You have already receiv’d a Bridle, by
 “creating a General with Absolute Command;
 “and now, if by allowing him a Guard, you
 “let him get up upon your Backs too, you’ll have
 “your Revenge, but you’ll lose your Liberties.

Without doubt the *Himerians* quickly repented of their new Settlement; and we find *Stesichorus* deeply engag’d in promoting the Design of a Revolt. *Phalaris*, getting Intelligence that the Poet was one of his most violent Opposers, and that he was now raising Men and Money to favour a Desertion, sends him that Epistle which is the 92d in his Works: where he first tells him, he hears of the Plot he is driving; then laughs at the folly of it; and at last threatens him, that tho’ the Poets commonly fancy themselves able to escape by the help of some Deity, yet Heaven it self shall not secure him from his Hands. Indeed, the *Himerians* refus’d to send him to *Agrigentum* on *Phalaris* his Order. But within a little time, He, and two more of their Agents, were intercepted by the Tyrant’s Officers in their Passage to *Corinth*. By the Letter which *Phalaris* wrote to * *Himera* on this occasion, it appears, that he immediately Executed one of the Gentlemen; that he design’d to send one of them home safe, but kept *Stesichorus*, ’till he could invent a Death, answerable to his Crime *. But after a little acquaintance with the Poet’s Person and Excellencies, we find the Tyrant’s Fury turning into Love and Respect; and his Resolution so far chang’d, as to make him restore the admir’d Captive with Honour to his Friends. At the same time, he tells the *

a See *Phalar.* Epist. 121. b Epist. 108. c Epist. 93.

Himerians,

Himerians, that 'twas not for their sakes he releas'd their Emissary, but for the sake of those Deities and Heroes whom he serv'd and oblig'd. That, he was so far from punishing him with Death, as to wish it in his Power to preserve such a Man eternally secure from Dying. That for the future they should let *Stesichorus* enjoy his Lyre in quiet: And, if they must be managing new Designs, they should employ such Men, as when they fell into his Power, he might kill without any restraint from Conscience and Religion.

By this Act of Grace, *Phalaris* did not only show his Love and Esteem for Parts and Learning, but his Judgment in them too. And therefore, when one *Aristocleus* an impudent *Tragedian*, had abus'd him in his Verses, and hoped to come off as fairly as *Stesichorus*: The Tyrant gave him to understand, that he did not pretend a kindness for Poets in general, but only for the best of that Profession; nor would he be generous to all his Enemies; but to such only as deserv'd his Generosity by their own. In short, that the vain Libeller should quickly find the difference, between himself and *Stesichorus*: Not, as a Punishment for his Foolish Verses; but for his Presumption in hoping for the same Fate with so Great a Man.

But, what's stranger than all this, *Phalaris*, however inclin'd to Jealousie and Suspicion, would never after be perswaded to think hardly of *Stesichorus*. And, when a couple of Base Fellows had accus'd him as the Encourager of a new Sedition by his Verses; the Tyrant gave himself the trouble of three Letters^a, to express his Disbelief of their Story. In that directed to the Poet himself^c, he generously exhorts him to carry on the Design of his Muse;

^a Epist. 63. ^b Epist. 22. 73. 147. ^c Epist. 147.

and, if he was writing against Tyrants, not to baulk any Expression, for fear of his Resentments.

Phalaris expected no great Return for these kindnesses. As for his own Person, he positively forbade *Stesichorus*, to address any Verses to his Praise^a: And having only got him to compose something in memory of the Wife of one of his Friends^b; he declar'd this to be a sufficient Obligation^c.

Stesichorus died at *Catana* in *Sicily*, in the 55th^d or 56th^e Olympiad, at above fourscore Years of Age. The People there were so sensible of the Honour his Reliques did their City; that they resolv'd to keep the Treasure, whatever pretences the *Himerians* should make to the Contrary. They, on the other hand, finding all easier Methods ineffectual, determin'd to recover their Poet's Body at the Expence of a War. But it's probable they might be diverted from this Design by the Advice of their Master *Phalaris*, whom they consulted on the occasion, and desir'd his Assistance. He tells them in his Answer^e, that he was ready to undertake any entreprize for the sake of *Stesichorus*; even to proclaim War against the Fates themselves for his Deliverance. But then, he would have them consider, that where-ever their Divine Poet was Buried, he would still be reckon'd an *Himerian*: and still belong to their City, on account of his Birth and Life; tho' all other places in the World should claim him for his Virtue. That, seeing how dangerous it might prove to quarrel with so good Neighbours, they should venture to let the *Catanians* build him a Sepulchre; while they themselves erected a Temple to his Memory, and fix'd up his Verses in all the Publick Places of the City: Never counting their Friend dead, whilest

^a Epist. 79. & 146. ^b Epist. 78. ^c Epist. 65. ^d *Euseb.* Cron. ^e *Suid.* ^f Epist. 54.

any of these Monuments remain'd. In short, that, they should consider, it would be always a greater Honour to their City, to have bred a Person of such a Character, than to the Person himself, to have deserv'd it.

But this was not the only Honour the Tyrant paid to the Memory of *Stesichorus*; for we have still the Consolatory Epistle * which he wrote to the Poet's Children; where, besides his Art of allaying their Grief, he has given so Noble a Testimony of the Father's Worth; as is enough to make us form much kinder Notions of *Phalaris*, than we draw from common History.

"When he happen'd (says he) to fall under my
"Power and Threats, he never discover'd the least
"fear of what he expected to suffer; but prov'd
"as Generous a Captive, as he had been an Enemy.
"His Wisdom broke the force of my Tyranny; and
" 'twas impossible for me to do him any Mischief,
"because whatever I did, he still turn'd into a Be-
"nefit. When by infinite Labours I had at last
"gain'd him to Me; or rather made my self his
"Captive; all that I ever desir'd was to make him
"some return for the Favour. Therefore I don't
"reckon, you ought to thank me, if these last twelve
"Years of his Life, I have paid him a constant Re-
"spect; but that I rather am still infinitely in his
"Debt; who besides his kindness of strengthening
"my Mind in other matters, was the only Man in
"the World, who had the Power of perswading me
"to despise Death.

If these Epistles of *Phalaris* are not acknowledg'd for Genuine; (as they lie under heavy suspicions) tho' we lose a great part of the true History of the Poet's Life; yet we still advance the main point, the

* Epist. 103.

Esteem and the Character he bore with Antiquity. However we may venture to borrow one more Notice from the same Memoires; And that is, that his Daughters inherited some part of his Spirit and his Vein. The Tyrant tells one of his Friends * that having been at *Himera* on Business, he happen'd to hear *Stesichorus's* Daughters singing to the Harp, partly their Fathers, and partly their own Compositions; which tho' not equal to his, yet were preferable to all others in the World.

We have no Catalogue of his Works on Record: *Suidas* only tells us in general that he compos'd 26 Books of *Lyrics* in the *Dorian* Dialect: Of which, [a few scraps, not amounting to threescore Lines, are set together in the Collection of *Fulvius Ursinus*.

Majesty and Greatness make the Common Character of his Stile. Hence *Horace* gives him the *Graves Camenæ*. Hence *Alexander*, in *Dion Chrysostom*, reckons him among the Poets whom a Prince ought to read: And *Synesius* puts him and *Homer* together as the Noble Celebrators of the Heroick Race. *Quintilians's* Judgment on this Works will justify all this. "The force (says he) of *STESICHORUS's* Wit
 "appear's from the subjects he has treated of: while
 "he sings the greatest Wars, and the greatest Com-
 "manders; and sustains with his Lyre, all the weight
 "and all the Grandeur of an Epic Poem. For he
 "makes his Heroes speak and act agreeably to their
 "Characters. And, had he but the gift of Moderati-
 "on, he would have appear'd the fairest Rival of
 "*Homer*. But he is too loose, and does not know how
 "to contain his Genius: which tho' really a fault,
 "yet is one of those faults which arise from abun-
 "dance and excess b.

a Epist. 67. b Lib. 10. c. 1.

MIMNERMUS.

HE was born at *Colophon* according to ^a *Strabo*; tho' *Smurna* and ^b *Astypale* put in their claim for the same Honour. *Suidas* has placed him in the 37th Olympiad; which is somewhat earlier than the seven Wise Men: Whereas it should seem by *Laertius's* Life of *Solon*, that he was their Cotemporary. For there, we find the Poet, wishing in a Distich to live only fourscore years without Pain and without Cares: Presently corrected by *Solon*, and advis'd to desire no more than Sixty Years. Tho' (by the way) as we have the Text of *Laertius* the Answer is quite spoil'd: while ΕΞΗΧΟΝΤΑῖσιν is put in the Verses of *Mimnermus*, and Ογδωκονταῖσιν in those of the Philosopher.

There are but few Fragments of him remaining, yet enough to show him an accomplish'd Master of Elegy; which was the Strain he follow'd: and in which tho' *Quintilian* has given *Callimachus* the Crown; yet we find *Horace* making *Mimnermus* his Superior in the same Field.

*Disædo Alcæus puncto illius. Ille meo quis?
Quis nisi Callimachus! si plus adposcere visus,
Fuit Mimnermus; & optivo cognomine gaudet.*

He owns me like *Alcæus*: how must I
Return the Praise? Let him in Elegy
Reign a *Callimachus*: or, if that Fame
Seems slight; applaud himself with *Mimnerm's*
Name.

a Lib. 14. p. 643. b *Suidas*.

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And *Propertius* in Love Matters and in the description of the softer Pleasures, ventures to prefer him to *Homer* : as the more easie, and the more moving of the two.

*Plus in amore valet Mimnermi versus Homero :
Carmina mansuetus lenia querit amor ^a.*

Greater in Love *Mimnerm* than *Homer* reigns :
For Gentle Love demands as gentle Strains.

His Temper seems to have been as truly Poetical as his Writings : entirely bent on Pleasures and on Love; and an Enemy to the lightest Cares of Common-Business. *Horace* has quoted his Opinion, about the insignificancy of all Human Enjoyments, if not temper'd with pleasant Humours, and easie Passions.

*Si Mimnermus uti censet, sine amore jociſque
Nil eſt jucundum, vivus in amore jociſque ^b.*

If, without Loves and Jests, as *Mimnerm* proves,
All things are dull: Live in your Jests and Loves.

The Greek Verses which *Horace* alludes to, are thus set down by *Plutarch* of *Moral Virtue*.

Τὶς δὲ τίς· τί δὲ τερπὸν ἄτερ χερσῆς Ἀφροδίτης ;
Ἐὐδαιμον ὅτε μοι μακίπῃ πάντῃα μέλοι.

Venus once gone: what Life, what Pleasur's dear?
I'll gladly yield to Fate, when lost to Her.

^a Lib. 1. Eleg. 9. ^b Lib. 1. Epist. 6.

Perhaps *Lucretius* might have this passage in his Eye, when he complimented the same Goddess, with something that looks like the same thought.

*Nec sine te quicquam dias in luminis oras
Exoritur ; neque fit lætum nec amabile quicquam.*

Lib. I.

————— Nothing New can spring,
Without thy Warmth : without thy Influence bear :
Or Beautiful, or Lovesome can appear *.

* Mr. Dryden.

Indeed the *Grecian* Poet was so far of the same Principles with the Latin ; that 'twas a pleasant and a pardonable Blunder of the honest Old Commentator on *Horace* to call *Mimnermus* an *Epicurean*, tho' he liv'd above 300 Years before the Author of that Name and Sect.

The most Judicious * *Strabo* informs us, that *Mimnermus* was a Piper * as well as a Writer of Elegies. * αὐλητής. And *Nanno*, the Lady that passes for his Mistress, is recorded to have got her Livelihood by the same Profession. *Hermesianax* in *Alcibiæus* b makes him to have invented the Elegiac Strain to lament the Misfortunes of his Love.

Μίμνερμος δὲ τὸν ἥδυν ὅς ἐστι οὐ πολλὴν ἀναλαῖς
ἦχον, καὶ μαλακῶ πνέοντα ἀπὸ πνικαίετρας.

Mimnermus, first, to charm his racking Care,
Fram'd the soft Spirit of the Pentameter.

a Lib. 14. p. 643. b Lib. 13. p. 597.

SAPPHO



S A P P H O.

THIS admir'd Lady who has so long enjoy'd the
 Glorious Title of the *Tenth Muse*; has yet the
 common Misfortune of suffering by a confus'd Story.
 For the Criticks pretend that there were two of this
 Name, both of the same Country; both near the
 same

same Times, and both inclin'd to the same Studies. Perhaps indeed this may have been an original mistake in * *Athenians*; on whose Authority the remark is generally built. However since it's impossible so much as to distinguish the Persons; the Characters must lie blended as they have hitherto done; and the surviving Nymph must own the Faults, as well as the Vertues of her forgotten Name-sake.

Sappho, then was of ^b *Mitylene*, the Capital of the *Æolian* Cities in the Island *Lesbos*: And flourish'd about the 44th Olympiad *, in the time of *Pistacus*, the famous Tyrant of that City, and, according to the common account, one of the Seven Renown'd Sages of *Greece*.

There are no less than Eight Fathers contending for her in *Suidas*; but *Cleis* has the Honour to be own'd for her Mother, without any Dispute. She Married one *Cercolas*, a very Rich Gentleman, who came from ^d *Andros*. But her Famous Gallant was *Phaon*; whom being at first a kind of a Ferry-man, the Grecian Story-tellers make to have taken a great deal of care in carrying *Venus*, once over the Stream in his Boat; and to have receiv'd from her the Favour of growing the most Beautiful Man in the World *. His Unkindness in throwing off *Sappho*, and his leaving *Lesbos* for *Sicily*; as they were the sad Cause of her Death, so they were the occasion of some of her finest Pieces: and of that delicate Epistle which *Ovid* makes her write to her ungrateful Spark. The best thoughts of which he is suppos'd to have borrow'd from her Verses: *The Tenth Muse dictating what the Roman Poet wrote* ^e.

Of her own Sex, her three intimate Friends and

a Lib. 13. p. 596. b *Strab.* l. 13. p. 617. c *Euseb.* Cron. d *Suid.* e *Ælian.* Var. Hist. l. 12. c. 18. f *Le Fevre* Abregé pag. 24.

Companions, were *Attis*, *Telephilla* and ^a *Megara*; on the account of whom her Character suffers so much, from the Charge of Dishonest and Unnatural Pleasure. It being a constant Tradition that her Amorous Humour was not satisfied with the Addresses of Men; but that she was willing to have her *Mistresses* too, as well as her *Gallants*. Indeed the incomparable *French Lady*, who has lately adorn'd her Relicks, is very ingeniously singular in defending her from this unhappy Imputation. But however she may defie the rest of the World, yet, since ^b Mr. *Dacier* has declar'd for the Common Opinion, she will certainly submit to the Superior Judgment of her Husband.

Sappho was by no means a Beauty; but is commonly describ'd as a Lady of very ordinary Stature, and of a Brown Complexion. *Ovid* knew very well this part of her Character; and he only had the Art to excuse it: unless perhaps he borrow'd the Apology from her own Words.

*Si mihi difficilis formam natura negavit;
 Ingenio formæ damna rependo meæ.
 Sum brevis: at nomen quod terras impleat omnes,
 Est mihi: mensuram nominis ipsa fero.
 Candida si non sum; placuit Cepheia Perseo
 Andromede, patriæ fusca calore suæ.
 Et variis albæ junguntur sæpe columbæ,
 Et niger à viridi Turtur amatur ave.
 Si nisi quæ Facies poterit te digna videri
 Nulla futura tua est: nulla futura tua est.*

If Nature's Curse a Lovely Form denie's,
 What Shape and Features want my Wit supplies.

^a *Suid.* ^b On *Horace. Od. 13. l. 2.*

I own my short Dimensions; that they suit
 Just with my Verse; and make, like that, two Foot.
 But then my Name to farthest People sounds;
 And equal to the World extends it's Bounds.
 I'me Brown: yet *Perseus* could a Nymph admire,
 Scorch'd Browner by her sultry Climat's Fire.
 White Doves will Bill with those of shining Jet;
 And the Green Turtle woe a Speckled Mate.
 If Thee, but what were worthy of thy Love,
 No Face could move; no Face could ever move.

Finding, after all, her Dear *Phaon* inexorable, as if he had design'd to revenge the Injury she had done his Sex: She resolv'd on this desperate Remedy, to recover herself from his Charms. It seems 'twas a common Fancy among the *Grecian* Lovers; that in case their Passion met with extream disappointment, there was no way to Cure the Unhappiness, but by leaping down into the Sea from the *Leucas* or the *Leucades*, a Promontory in the Island of that Name; hard by which stood the Temple of *Apollo*, who they thought would assist them in that Adventure. *Sappho* had Courage enough to venture on this bold attempt: and, as some deliver, was the Inventress of the Custom. But ^a *Strabo* tells us, that, they who understood Antiquity better, reported one *Cephalus* to have made the first desperate Leap from that famous Precipice.

The Original of this strange Humour is not known: But, till a better comes to light, the fanci'd one of *Ovid*, will be a pleasant Account. He represents *Sappho*, as advis'd in a Vision to this Project; and thus acquainting her Lover with the Counsel she had receiv'd, and her Resolution upon it.

^a Lib. 10. pag. 492.

Hic ego cùm lassos posuissem flebilis artus
 Constitit ante oculos Nāias una meos :
 Constitit, & dixit, " quæ nunc non ignibus aquis
 " Ureris, Ambraciæ terra petenda tibi.
 " Phæbus ab excelsò, quantum patet aspicit æquor :
 " Actæum populi Leucadiûmque vocant.
 " Hinc se Deucalion Pyrrhæ succensus amore —
 " Misit, & illæso corpore pressit aquas.
 " Nec mora : versus Amor tetigit lentissima Pyrrhæ
 " Pectora : Deucalion igne levatus erat.
 " Hanc legem locus ille tenet. Pete protinus altam
 " Leucada; nec saxo desiluisse time.
 Ut monuit, cum voce abiit. Ego frigida surgo :
 Nec gravidæ lacrymas continuere genæ.
 Ibimus, O Nymphæ, monstrataque saxa petemus :
 Sit procul insano victus amore timor.
 Quicquid erit, melius quam nunc erit, aura subito.
 Et mea non magnum corpora pondus habent :
 Tu quoque, mollis Amor, pennas suppone cadenti :
 Ne sim Leucadiæ, mortua, crimen aque.

Here, as I bath'd my weary Limbs in Tears,
 A Heavenly Nymph was sent to ease my Cares.
 " Maiden, she cried, that with unequal Love
 " Pursu'ft thy Spouse ; far hence you must remove,
 " High on a Cliff from the *Leucadian Shore*
 " Phæbus or'e Subject Waves maintains his Power.
 " Hence Mad *Deucalion*, urg'd by *Pyrrha's* Form,
 " Plung'd in the Deep, and swom secure from harm.
 " When *Love* his Quarters chang'd ; and burning
 Pain
 " Seiz'd the Proud Dame, and him as cold Disdain.
 " This Gift high Phæbus on the Place confer'd ;
 " And injur'd Love here finds a just Reward.
 " Go straight, Go run to *Leucade* ; nor fear
 " With the Bold Leap to cure your wild Despair.

This

This said; my Aery Friend was past my sight:
I start, and shake; and weeping own the Frighr.
Come Nymphs, attend my Vow; come all; we'll
run,

And climb those Rocks the Generous Fates have
shown.

Dauntless we'll climb. Tho' both are in extreme;
Yet Women's *Fears* must yield to Women's *Flame*.

No Winds can drive to a more Wretched State.

Nor labour I with Limbs of hurtful weight.

And thou, soft *Love*, support a Lover's Load;

Thy Wings may rest me in the giddy Road;

Prevent my Fate, and clear the Guiltless Flood.

But her *Apollo*, at last, fail'd her, as basely as her
Phaon. And, when she took the fatal Leap, she
quench'd indeed her Passion; but 'twas with the loss
of her Life.

Her *Lyriques*, of which she wrote nine Books, be-
sides her Compositions in other strains; have gain'd
the Prize for Sweetness and Force with all the
Grave Judges of Antiquity; and such as cannot be
suspected of Gallantry and Compliment. The only
two Pieces which remain entire have been both
preserv'd by the Masters of Eloquence, while they
allege them for the best Instances and Patterns of
some extraordinary Graces. One is a Hymn to *Ve-
nus*, which we find in *Dionysius Halicarnassus*: The
other an amorous Ode address'd to one of the Young
Maids that she admir'd; and this we meet with in
Longinus. The last of the two is the most esteem'd;
and is still acknowledg'd (as *Longinus* first produced
it) for the inimitable example of the most artificial
Union, or rather Combat, of all the Passions, and
of all the moving Circumstances that can enliven a

a *Suid.*

C c

Piece.

The Lives and Characters of the

Piece. And the Lady has been so happy in her Fame, as to have this her finest Work copied by the only two Masters that were able to do her Justice; by *Catullus* in Latin; and by *Boileau* in French.

The *Attylenians*, to express their sense of her Worth, paid her Sovereign Honours, after she was Dead; and coin'd Money with her Head for the stamp: The same which we find express'd in *Fulvius Ursinus*, and which perhaps gave occasion to the Epigram we meet with in the *Anthologia*; on *Sappho's* Effigies, inscrib'd to the Engraver.

Ἀλλ' οὐκ οὐκ πλάσμεν ὅστις παρίδμεν τυπώσαι

Τὰν Μυσηλαίαν Ζωγράφει πείδαι.

Πιστάζει τὸ διακρίναι ἐν ὅμοιαι τὴν δ' ἐπαρξῆς

Διὰ τοῦ φαλακρῆτος ἐμπλῆον ἐνδοξίας.

Ἀντομάτης δ' ὁμαλῆτε, καὶ ὁ πείσεται καλῶσαι

Σαῖξ, ὑποδρακνυμένην ἢ ἀφίλοιαν ἔχει.

Ἀμύζα δ' ὅτ' ἱλαρὸν καὶ ἐν νύκτιοις ἀντιόχου

Μέσσην ἀπαγγέλλει Κύπριδι μνηστέρῳ.

Thus Nature guides thy Hand; and shapes the
Brass,

To bear the tuneful *Attylenian's* Face.

Pegasean Fury sparkling in her Eyes

Display's the Flame her endless Wit supplies.

Her Skin not hung profuse, nor nicely wrought,

Commend's her simple, unaffected thought.

Her Face, made up of *Mirth* and *Moisture*, shews,

Mixture Divine! Half *Venus*, Half a *Muse*.

ALCÆUS.

ALCÆUS.

IT's a pretty fancy of * *Tanaquil Faber*, that the Story of *Orpheus's Head* (when thrown into the *Hebrus*) being convey'd by the *Tritons* and *Nereids* to the Island *Lesbos*; was design'd only as an Allegory to express the eminence of this Island beyond it's Neighbors for Arts and Wit.

We have already own'd our obligations to it for *Sappho*, and we are not less indebted on the account of *Alcæus*, who was born in the same City, and liv'd at the same time, as that admir'd Lady^b.

He seems to have been a Man of the first Rank in the *Mitylenian State*; and it's certain he headed the People when engag'd by Arms to assert their Liberties against the Tyrant *Pittacus*. At the first opening of that Design he met with very ill success; being expell'd the City by the Tyrants Power. But afterwards he improv'd his Strategems, and returning with a numerous Force, drove out the Tyrant, and restor'd the Ancient Privileges of his City. It's remarkable, that as all Authors agree he contended with *Pittacus* in Arms, and had such a great hand in his Expulsion; so * *Diogenes Laertius* has recorded, that he had a Contention too with the Tyrant in Verse; where without doubt he gain'd a more absolute Victory. Yet he prefer'd his Knowledge in Military Affairs to his Arts of Harmony and Verse: And when he gives us an Inventory of the Goods in his House; instead of Musical Instruments, we find nothing but Shields and Helmets, and Belts and Ensigns; and a meer Arsenal for the Tenement of a Poet.

a *Abregé des Vies des Poet. Grec.* p. 25. b *Strabo*, l. 13. p. 617. c *In Socrat.*

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Μαρμαίρει δὲ μέγας δῖμος χαλκῷ.

Πᾶσι δ' Ἄρει καθομύσαι στήν

Δαμπεῖται κυρίασιν ε. ———

My spacious Rooms sparkle with burnish'd Brass,
And Polish'd Helmets consecrate the Place
To the fierce God. ———

But he had much better build his Character on the the Excellency of his Strains, than on the Credit of his Feats in War, or of his Love to his Country. For there lie too heavy charges upon his Pretensions to both those Honours.

As to the Fame of his Courage; ^a *Herodotus* giving an account of a Battle between the *Mitylenians* and the *Athenians*, in which the latter were Victorious, reports that *Alcæus* being engag'd in the Action, ran away, and left his Shield to the Enemy, who hung it up in Triumph, in the Temple of *Pallas*. And tho' ^b *Plutarch* has censur'd *Herodotus* for this Relation; yet he does not deny the Truth of it; but only taxes the Historian with Envy and ill Nature, for not recording the Good Circumstances of the Action, as well as the Bad.

Nor will his Glory of being a Patriot, shine much brighter than his Courage, as long as so grave an Author as ^c *Strabo* assures us, that tho' he made it his continual business to oppose the Tyrants, yet he was not himself altogether free from some Designs on the State.

He courted *Sappho* very warmly, but never with any Encouragement. ^d *Aristotle* has recorded one of the Rebukes she gave him. *Alcæus* accosting her one Day, and telling her he had something, to say;

^a *Athenæus* l. 14. p. 627. ^b *Lib.* 5. ^c *Mej* ^e *Herodot.* *sgm.*
^d *Lib.* 12. p. 617. ^e *Rhetor.* l. 1. c. 9.

but that he was ashamed to bring it out: She smartly replied, that if he had any good thing to speak, and not rather some piece of Dishonesty in his Mind, he would never have been ashamed to let it come abroad.

He is generally noted for a great Drinker; and would take occasion from the difference of each Season of the Year, to illustrate the necessity of plying his Wine: as the Deipnosophist observes in *Athenæus*.

His Writings were all in the Lyric strain, of which some little scraps have been pick'd up and put together in Print by *Fulvius Ursinus*.

Horace (with whom he is usually compar'd) has complimented him as the first Inventor of the *Barbiton*, tho' some attribute the same honour to *Terpander*, and others to *Anacreon*.

age, dic Latinum
Barbite carmen

Lesbio primum modulate Civi,
Qui ferox bello, tamen inter arma,
Sive jactatam religarat udo

Littore navim:

Liberum & Musas, Veneremque & illi
Semper barentem puerum camebat;
Et Lycum nigris oculis, nigroque
Crine decorum^b

Begin, and sound the *Latin* Song;
Begin, and sound, my deeper Lyre:
Whom first the *Lesbian* Captain strung,
Fierce as he was; and cool'd his Fire.
The calmer Musick of thy Voice,
Tempering the Trumpet, and the Martial Noise:

^a Lib. 10. p. 430. ^b Lib. 1. Od. 32.

The Lives and Characters of the

Or whether, when the Tyrants hate
Of her firm Patriot rob'd the Town ;
He left his injur'd Friends to Fate :
Flying o're Coasts o're Seas unknown.
And hasten'd to secure

His batter'd Vessel on the Marshy Shore.
Bacchus he sung ; and all th' Harmonious Nine,
Commending their own Art, outvid.
Nor less oblig'd the *Cyprian* Queen,
And the fair Boy still holding by her side.
Nor the Dear Mortal Youth, before
The God, in lovely Form ; and next in Power.

The force and Nobleness of his Style, made *Horace* represent him as sounding Fuller than *Sappho* on his ^a *Golden Lyre*; and in another place extol his ^b *Mimæces Camænae*. Even *Sappho* herself in *Ovid* acknowledges his Notes to be higher than her's tho' not his Fame.

*Nec plus Alcæus, consors patriæque lyæque,
Laudis habet, quamvis grandius ille sonet.*

Alcæus, Partner of my Town, and Fire
Hears not his Fame sound louder, like his Lyre.

^c *Quintilian* approves the Judgment of *Horace*, in giving *Alcæus* the *Golden Lyre* in relation to those Pieces which he wrote against the Tyrants. And adds, that he is very often of good use in Morality, that his Style is Close, Magnificent and Correct, and generally like *Homer's*. And that, tho' he sometimes, descends to Sports and Love, yet at the same time he always shows himself to have been born for greater Subjects.

^a Lib. 2. Od. 13. ^b Lib. 4. Od. 9. ^c Instit. l. 10. c. 1.

EPIMENIDES.

HE was born at *Gnaſſos* in ^a *Crete*: or according to others at ^b *Phæſtus* in the ſame Iſland; tho' *Phæſtus*, or *Phæſtium* be generally put for the name of his ^c Father. He ſhew'd himſelf aſham'd of his Scandalous Country, by his humour of always wearing long Hair; which might hinder him from being taken for a ^d *Cretan*: But much more by that Character he left of his Country-men in his Famous Verſe; which has had the honour to be cited and confirm'd by *St. Paul* *. * Tit. I. 12.

They ſay, that being ſent, when a Boy by his Father to drive a Sheep into the Country; he got out of the Road to a Cave; where he lay down and ſlept 57 ^e, 50 ^f, or 40 ^g, Years according to the different accounts. Waking at laſt, he fancied he had taken but a ſhort Nap, and began to look about for his Sheep: till, giving over that ſearch, he proceeded to his Father's Country-Eſtate, whither he was at firſt bound. But ſeeing the Face of things ſtrangely alter'd, and the Lands poſſeſſed by a New Maſter; he run back in a fright to the City. Here endeavouring to get into his Fathers Houſe; his Younger Brother, now grown a Grave Old Gentleman, with much ſcruple admitted him; and told him how long he had ſlept ^h.

Some Authors have diſcountenanced this Story of his long Dream; and make him to have wander'd all that time, in order to the improving his Natural Philoſophy by the experience of *Simples*. But perhaps,

^a *D. Laert.* in vit. ^b *Strabo.* l. 10. ^c *Laert. & Suid.* ^d *D. Laert.* ^e *Idem & Plin.* l. 7. c. 5. ^f *Varro* 7. de L. L. & *Plutarch.* ^g *Panſan.* Attic. p. 26. ^h *Diog. Laert.*

the sleep might be only a Politick Fiction of his, to gain Authority to his Art. For we are told, he us'd commonly to put a much greater Fallacy, on the People; pretending, as often as the Fit took him, to die and revive again at his Pleasure^a.

However, the report of this Accident spreading about Greece, he was presently reckon'd a peculiar Favourite of the Gods, and one whom they admitted to their deepest Counsels. On which account the Athenians being tormented with the double Plague of Sickness and Sedition; and, upon consulting the Oracle, having been advis'd to make a solemn Purification of the City: they sent a Vessel into Crete, with an Invitation to Epimenides to come to Athens, and manage the Ceremony. He accepted their Offers and, accompanying the Messengers home, perform'd the Lustration of the Town, in this manner. He brought a parcel of Sheep, some Black and some White, all together to the *Arius Pagus*; and there let them all loose to take which way they pleas'd. Persons were order'd to follow them all, and wherever any one of them laid down, to Sacrifice it presently to the Divine Guardian of that particular place, *Quisquis foret ille Deorum*. By this Expedient the City's Health and Quiet were restor'd: and, in memory of the Action, a great number of Altars were erected about the Streets; dedicated, each to the Unknown God who had been appeas'd in such a Quarter. ^b And, in the Judgment of many Learned Men, 'twas one of these *Βασιλῶν ἀνώνυμων*, or Altars without any Name Inscriv'd, which gave occasion to Saint Paul's Glorious Sermon to the Men of Athens.

This Ceremony of the Solemn Expiation, was perform'd in the First Year of the 46th Olympiad ac-

a D. Laert. b Idem.

according to *Diogenes Laertius*; or, as *Eusebius* has it, in the 47th.

'Twas this Journey brought *Epimenides* acquainted with *Solon*, then engag'd in his Great Design of regulating the *Athenian* Commonwealth. *Solon* took his Advice in the weightiest matters under debate; and was by him put into a method to compose his Laws. The Prophet particularly directed him to make the People decent in their Worship, and to retrench a great many things in their odd manner of Mourning, by ordering some settled kind of Sacrifices after the Funeral; and by taking off those severe and Barbarous Ceremonies, which the Women then us'd to practise on such occasions *.

Before *Epimenides* left *Athens*, he happen'd on a lucky saying, which is deliver'd with Triumph by the Ancients as a mighty Prophecy. Standing one day to look on the *Munychia*, a new Mole, or fortified Harbour, he said to those that were about him, *How blind is Man in future things! For did the Athenians foresee what a Mischief this would be to their City; they'd demolish it with their very Teeth, rather than let it stand* *. There pass'd near Sixty four Olympiads before *Antipater* made good his Judgment by placing a Garrison of *Macedonians* in these invincible Works. And we must have own'd the Wise Observer to have had a large Foresight; if it were not easie for a Man to guess, without the Imputation of Magick, that a Tyrant would some time or other make use of such a place, to lodge a Guard, for a Bridle to the City. However, since we find in *Plato* and *Laertius* several others of his Predictions relating to things at some distance, we may so far vindicate our Poet, as not to let him lie under the Scandal *Aristotle* has cast upon him, when he says, 'That *Epimenides* was esteem-

a *Plutarch* in *Solon*. b *Ibid.* & *D. Laert.* c *Rhetor.* l. 3. c. 17.

ed a Prophet, not because he foretold things to come, but because he told things that were past, and which no body knew besides.

Having finish'd his Business at Athens, the Magistracy made him an Offer of the richest Gifts and the highest Honours in their disposal. But he, refusing the other Presents, requested only one Branch of the Sacred Laurel, preserv'd in the Cittadel^b; and desir'd the Athenian People to keep a fair Correspondence with his Country-men the Gnossians: And having obtain'd those Favours, return'd home to Crete; where he died in a very little time after: Aged 157 Years, according to the Common Account, tho' the Cretans pretended he was 299 Years Old.

He wrote 5000 Verses on the Genealogy of the Curetes and Corybantes and of the Gods themselves; with the Building of the Ship Argos, and Jason's Expedition to Colchos, compriz'd in 6500: and 4000 more about Minos and Rhadamanthus.

The Lacademonians procur'd his Body, and preserved it among them upon advice of an Oracle^c.

^d Plutarch says he was counted the Seventh Wiseman, by those who would not admit Periander into the Number. And Diogenes Laertius ranks him with the same Illustrious Sages, when he writes his Life.

a Plutarch in Solon. b Diog. Laert. c Ibid. d In Solon.

SIMONIDES.

HE was born at *Ceos* * an Isle in the *Aegean* Sea, about the 55th or the 56th. Olympiad ^b: Before he came to be much known in the World, he kept a School at *Carthæa* in that Island, teaching the Art of Singing and Dancing in Chorus: His School being seated at a distance from the Sea, in the upper part of the City near the Temple of *Apollo* ^c.

^d *Plutarch*, when he tells us that the Poet *Æschylus* left his Country and remov'd into *Sicily*, adds that *Simonides*, did the same before him; whence it should seem he went abroad on some like discontent. But whatever was the occasion of his Travels, the success of them was owing to his Wisdom and his Verse; which gain'd him the respect and Love of the three Greatest Men perhaps then in the World, *Pausanias* General of *Sparta*, *Themistocles* the *Athenian*, and *Hiero* of *Sicily*, the wisest and the most moderate of the Ancient Tyrants. For the first of these Princes he compos'd the Inscription of the *Golden Tripod* ^e which he presented at *Delpi*; after the Victory at *Platæa*; in so arrogant an Epigram, that the *Lacedæmonians* scratch'd it out, and put some more modest words in its room ^f. But this was owing to the Vanity of the General, not to that of the Poet. As to King *Hiero*, its certain he spent much of his Life in *His* ^g Court, and perhaps he died there too. Then for *Themistocles* he could not but be acquainted with Him,

a *Suid* & *Strab.* l. 10. b *Suid.* & *Enseb.* c *Athenaus* l. 10. p. 456. d *reg.* *ἑρῶν*. e *Pausan.* *Lacon.* p. 174. f *Com. Nep.* in *Vit. Pausan.* g *Pausan.* *Attic.* p. 3.

when

when he celebrated his Victory at *Salamis*: and *Plutarch* tells us, that desiring once an unreasonable thing of that General, he receiv'd this handsome Reproof: *You would not be a good Poet, Simonides, if you wrote contrary to the Rules of Verse: Nor should I be a good Magistrate, if I acted contrary to the Rules of Justice*.

He compos'd Poems in almost all kinds of Strains but especially in the Elegiac: And got as much honour as he gave, by his Labours on the four celebrated Fights at *Marathon*, *Thermopylae*, *Salamis* and *Plataea*. By his Elegy on the first of these Battels he won the Prize from *Aeschylus* the Tragedian, as has been already observ'd in the Account of that Poets Life. As to *Salamis* we have the Testimony of *Suidas* to shew that it exercis'd *Simonides's* Muse. And the Elegies which he compos'd on the *Spartans* and *Athenians* who died at *Plataea*, were in *Pausanias's* time to be seen, engraven on their Tombs.

Part of his Elegy on the brave Souls that fell in the Action at *Thermopylae*, is still preserv'd in *Diodorus Siculus*. Besides which, there is extant another piece of his on the same occasion that has a nearer relation to his Story. *Megistias* the Prophet who assisted in that Glorious Service, and who a little before the Fight upon inspection into the Sacrifice, foretold the Death of himself and all his Companions, was a particular Friend to *Simonides*; who honour'd him with this Epitaph recorded by *Herodotus*.

Μνήμη τίλ' κλεινοῖο Μαρτυρῆς, ὃν πέφ' Μῦθοι
 Σπερχοῖν πύλαμ' ἀνέστην ἀμολαμένους.
 Μένει' ὅς τίτ' κλέος ἐπερχόμενος οἶσα ἰεῖδ' ὅς,
 "Οὐκ ἔστιν Σπέρτης ἡμίονος ἀνελισσῶν.

a *Plut.* περὶ Σιμωνίδου. b *Pausan.* Boeot. p. 545. c *Lib.* ii. p. 248. c *Lib.* 7. p. 459.

Not Unreveng'd, by *Median* Numbers slain.
Meſſias here do's ſtill his Poſt maintain.
 Scorning the *Uſe* of Prophecy he leſt
 The nobleſt proof that he deſerv'd the Gift.
 Tempted in vain from Ruine to withdraw,
 And fly the Danger which his Art foreſaw.

When he is repreſented by *Quintilian* and others,
 as a moſt moving and paſſionate Writer, they allude
 particularly to his *Θῆναι* or Lamentations mention'd
 by *Suidas*; which were ſo powerful in drawing
 Tears from the Readers, that *Catullus* uſes as a Pro-
 verb

Maſſius lacrymis Simonideis.

And for the ſame reaſon *Horace*, after he has been
 bewailing the Miſeries of the Roman Wars, and at
 laſt is willing to turn from that melancholy Subject,
 cautions his Muſe, not to take up the Lamentations
 of the *Cean* Poet inſtead of her own ſportive way.

Sed, ne relictis Muſa procax jocis

Cex retrahes munera manie.

His Wit was beyond the Cenſure of the Criticks;
 but the common fault laid to the Charge of his Mo-
 rals was extreme Covetouſneſs. When he was tax'd
 with this Vice in his Old Age, his Answer was, that
 he had rather leave Riches to his Enemies when he
 died; than be forc'd by Poverty while he liv'd to
 ſeek the aſſiſtance of his Friends.

Aristotle gives a pleaſant inſtance of his Cove-
 touſneſs. A Gentleman that had won the Olympic

a *Stob.* Apothegm. b *Retor.* l. 3. c. 2.

Prize in the Contention of Mules, desir'd him to celebrate his Victory, but offer'd no considerable Reward. *Simonides* utterly refus'd the Task, and scorn'd, as he said, *ἰσχυρὸν ποιεῖν*: to poetize upon Half-Asses. But when the Gentleman came at last to his Terms, and laid down the Money in his Hands, he could presently begin in a nobler strain, with

Χαῖρετ' ἀλλοτρίων ὑψίστης ἵππων.

Hail, Daughters of the Wind-hoof'd Steeds!

The most Learned *Gyraldus* had a little forgot himself, when he told his Young * Gentlemen, that *Aristotle* in this place censur'd *Simonides* as a Despiser of low and common words; which is directly contrary to *Quintilian's* Judgment of him, tho' a late Voluminous Critick * has approv'd of *Gyraldus* his Conjecture. Whereas *Aristotle's* Design appears to have been only this, to give an Example of the Rule he had just before laid down, that the Epithets in pieces of Commendation are to be taken from the best part of the Subject, and in pieces of Dispraise from the worst. But *Gyraldus* his Memory will again be call'd in question, when he attributes the Olympick Victory here mention'd to *Simonides* himself, which would quite spoil *Aristotle's* Story.

Bating this imputation of Covetousness, he is represented as a Man of extraordinary Piety. *Tully*, has given us one instance, and recorded the reward of Heaven that follow'd it. Happening (says he) to find a Dead Corps expos'd on the shore; and taking care to give it a decent Burial; he had a Vision of the Dead Man for whom he perform'd the chari-

* Mr. Bail-
let Jug-des
Scrivani.
T. 4 p. 130.

table Office, admonishing him not to Sail the next day, according to his resolution, *Simonides* obey'd; and his Companions putting to Sea were all ^a drown-ed.

But the noblest Testimony of his Wise Notions of Religion, is that famous Answer of his to *Hiero* the Tyrant who ask'd him *What GOD was*.

At first *Simonides* desir'd a days time to consider; upon the expiration of that, he beg'd two days more; and when, upon a frequent redoubling of the time *Hiero* demanded the reason of the delay: *Because* (says *Simonides*) *the more I think on that Subject the less able I am to explain my ^b thoughts.*

He is recorded by ^c *Cicero* and ^d *Quintilian*, as the first Inventor of Artificial Memory; and they both give a remarkable instance of his Excellency that way. He had Compos'd a Panegyrick on one of the Victors in the Games, and was reading it in the Gentleman's House, before a numerous Auditory. But happening after the usual manner of Poetical Digressions, to spend a great part of the Poem in the Praises of *Cassio* and *Pallux*; his Chapman refus'd to give him above one half of the Price, and told him he might look for the other half from the Deities that he had celebrated. Presently after News was brought in, that two Young Gentlemen on White Horses, were at the Gate, desiring to speak with the Poet. *Simonides* going out, found no Gentlemen, but soon found their Reward. For he was but just over the Threshold, when the House fell down, and dash'd the whole Company, so miserably to pieces, that when their Friends came to seek them out, in order to their Interment, it was impossible to distinguish one Corps from another, had not *Simonides* by re-

^a *Tull. de Divinat. l. 1.* ^b *Tull. de Net. Deor. l. 1.* ^c *De Orator. l. 2.* ^d *Institut. Lib. 11. c. 2.*

membring in what place every Person sat, exactly solv'd the difficulty.

It's evidence enough what esteem the Ancients had for him, when we find *Xenophon* doing him the Honour to make him a Speaker with *Hiero* in his Dialogue of Tyranny; and *Plato* in his *Protagoras* making the Great *Socrates* expound his Verses; and in another place *, allowing him the Glorious Epithet of *Divine*, which Posterity adjudg'd to *Plato* himself. It's plain they were all of *Tully's* * Opinion, and respected his Learning and Wisdom in other matters, as much as his sweet Vein of Poesy.

He is generally suppos'd to have been a very long Liver. *Plutarch* has preserv'd an Inscription, which testifies him to have won the Poetick Prize after Fourscore. *Suidas* allows him 89 Years in all, and *Lucian* gives him above 90.

If we believe the Old Greek Epigrams made on his Person and Works, he died in Sicily; and very probably in the Court of King *Hiero*, as was hinted before.

The little pieces of his Works that are to be met with scatter'd up and down in Authors, may be found set all together in *Ursinus's* Collection, printed in *Osnae* at *Antwerp* by *Plantin*, 1568. Among which, the Epigrams are thought to be spurious, or else the Work of another *Simonides*.

[a De Répub. l. 1. b De Nat. Deor. l. 1.

THEOG.

Theognis and Phocylides.

THESE two Poets, who are generally put together on account of their way of Writing, may claim a nearer agreement with relation to their Time. For we find them both set down in *Suidas*, as born in the same (the 59th) Olympiad: tho' *Theognis* has the advantage of a few Years in *Eusebius*.

Theognis commonly passes for a *Sicilian*, chiefly on the Testimony of *Suidas*, who makes him a Citizen of *Megara* or *Megaris* in that Island. Indeed the Poet calls himself a *Megarian*^a: But then he can't be understood of *Megara* in *Sicily*, because, when he reckons up his Travels, he puts *Sicily* among the Foreign Countries which he visited^b. The *Megara* then which has a Title to *Theognis*, must be that in *Acbaia*, seated near the *Corinthian Isthmus*. This too may be demonstrated from his own Verses. For he prays the Gods to turn away a threatening War from the City of ^c *Alcathous*; now *Ovid* calls the same *Megara*, ^d *Alcathoe*.

Whatever Character *Theognis* bears on the account of rescuing Poetry from light and useless Subjects, to employ it in the service of Virtue and Goodness: Yet we find *Athenaus* reckoning him among the most extravagant Voluptuaries; and citing some of his Verses, as a sufficient justification of the Censure. And indeed *Suidas* in the Account of his Works, takes notice of a Piece Entitul'd *Exhortations* or *Admonitions*; which he says, was stain'd with the mixture of impure Love, and other things, very different from the Principles of Honesty.

^a *Trist.* v. 23. ^b Verse 781. ^c Verse 771. ^d *De Trist.* l. 1.

Yet the Moral Work which we have of his at present, in an Elegy of above a Thousand Verses, must be acknowledg'd for an useful Summary of Precepts, and Reflections; and is clear from the Charge of Looseness and Debauchery. Tho' perhaps it might not be left in this good Condition by the Author; but when it came abroad in the World, the lewd and gross Notions may have been taken out, to fit it for a true use; and the void spaces fill'd up with some graver Sentences, deliver'd by other Wise-men of those Times, in the same kind of Verse.

We must not expect in these Compositions, the Genius and the Fire of Poetry. On the contrary, things are here told for the most part in the simplest manner; without the least advantage of Ornament or Disguise. And, as we know they were chiefly employ'd in the Instruction of Children; so one would imagine the Lessons to have been put into Verse more for the assistance of the Reader's Memory, than the Pleasure of his Wit.

Phocylides, as he has scarce any Fragments remaining, so is little talk'd of in History; except that he is now and then honour'd with the general Praise of being one of the best *Masters* of the *Grecian Sentences*. *Suidas* tells us, he was born at *Miletus* in *Ionia*; that he wrote Heroick Verses and Elegies, and that his *Admonitions* or Moral Precepts were stol'n from the Writings of the *Sibyls*.

We have still a Moral Piece in long Verse among the Minor Poets, which goes under the Name of *Phocylides*. But it will appear on the first glance to have been the Work of some Primitive Christian; from the many passages borrow'd from the *Jewish Law*, and from the noble Description of the Resurrection. Some indeed are unwilling to allow his Title to the Christian Faith, from his way of expressing himself in this last point.

Ὁυ χαλὸν ἀρμονίην ἀναλυσέμεν ἀνθρώπου.
 Καὶ τὰ χα δ' ἐκ γαίης ἐλπίζομεν ὅς εἴθε ἐλθεῖν
 Λέϊψαν ἀπειχόμενον ἐπὶ ζῶ δὲ θεοὶ τελέθουσι.

'Twere impious to conceive our Beauteous Frame
 Should lie extinct. We hope from dark abodes
 To raise our Reliques, and be turn'd to Gods.

This turning us into Gods, has given offence to some nice ears, and some scrupulous Judgments, as a sentence unworthy to come from a Christian. But there might be a good reason for the Author's using the Language of the Pagan Theology, on this occasion; while his Design was, to make the Heathens of that time believe, that the Ancient *Phocylides* had some notion of the Resurrection. At least, the Friends of *Sannazarus* cannot make so good an Apology, for his Address to the Virgin *Mary*,

Spes fida hominum spes fida DEORUM
Allua Parens.

EMPEDOCLE.

HE was born of one of the best Families in *Agri-*
gentum, now *Grigenti* in *Sicily*, and is common-
 ly placed between the 70th and 80th Olympiad.
 The constant report of his Studying Philosophy un-
 der *Telauges Pythagoras* his Son, justifies the fixing
 him in this Period. Yet if we believe, what some
 affirm, that he was instructed by *Pythagoras* himself,
 he must needs be ancients than the 70th Olympiad,

in which that Great Master is said to have died. On the other hand, he is brought down somewhat lower than the 80th Olympiad by *Eusebius*, and ^a *Scaliger* has approv'd the Judgment.

Tho' his Birth and Parts might have encourag'd him in the Designs of Ambition; yet he was naturally very averse to State and Command, and prefer'd his frugal way of Life to the Honour of a Kingdom, when voluntarily offer'd to his Care. Yet afterwards being by meer Accident brought to engage himself in Publick Matters; he fell to Politicks in earnest; dissolv'd the Old Constitution of the City, and introduced a new Form of Government by Triennial Magistrates. This Achievement made him much talk'd of, and admir'd in the World. So that whenever he came to the Olympick Games, he engaged the Eyes and the Tongues of all the Spectators, and was himself the greatest part of the ^b Show.

He was eminent for his extraordinary skill in Physick; an Art which ^c *Ælian* tells us took up a good part in the Studies of the *Pythagoreans*. And, *Aristotle* in a Work cited by *Laertius*, but now lost, does him the Honour to reckon him the Inventor of Oratory. But the Character and Fame of his Wisdom is chiefly owing to his Perfection in Natural Science. 'Twas this Talent which obtain'd him an honourable Place among the Poets, by producing that admir'd Work of the *Nature and Principles of things*, so talk'd of and so applauded by all Antiquity. *Lucretius* himself, tho' his business was to confute the Author, yet gives us a Panegyrick on his Poesy, when he condemns his Philosophy; and in a Rapture makes him almost a God, that is, almost as Great as his Master *Epicurus*.

a In *Euseb.* ad Num. M. D. C. L. b D. *Laert.* in *Emped.*
c Var. Hist. l. 9. c. 22.

Quorum Acragantinus cum primis EMPEDOCLES est:
 Insula quem Triquetris terrarum gessit in oris:
 Quam fluitans circum magnis amfractibus aequor,
 Ionium glaucis aspergit viris ab undis:
 Angustoque fretu rapidum mare dividit undis
 Italix terræ oras à finibus ejus:
 Hic est vasta Charibdis, & blæ Ætnæa minantur
 Murmura: flammæ rursus se conligere iras,
 Faucibus eruptos iterum ut vis evomat igneis:
 Ad calumque ferat flammæ fulgura rursus.
 Quæ, cum magna modis multis miranda videtur
 Gentibus humanis regio, visendaque fertur,
 Rebus opima bonis, multâ munita virum vi:
 Nil tamen hoc habuisse Viro præclaris in se,
 Nec sanctum magis, & mirum carumque videtur.
 Carmina quinetiam divini pectoris ejus,
 Vociferantur & exponunt præclara reperta;
 Ut vix humanâ videatur stirpe creatus.

Lib. 1.

Thus sung Empedocles—
 In fruitful Sicily, whose crooked sides
 Th' Ionian walbe's with impetuous Tides,
 And a small Frith from Italy divides.
 Here Scylla raves, and fierce Charybdis roars,
 Beating with boist'rous Waves the trembling Shores;
 Here pres'd Enceladus with mighty loads,
 Vomits's Revenge in Flames against the Gods:
 Thro' Ætna's jaws he impudently threats
 And Thundring Heaven with equal Thunder beats:
 This Isle, who with such wondrous sights as these,
 Doth call forth Travellers, and the Curious please;
 Is rich with Men and Fruit, has rarely shown
 A Thing more glorious than this Single One.
 His Verse, compos'd of Nature's Works declare
 His Wit was strong, and his Invention rare;

Dd 3

His

The Lives and Characters of the

His Judgment deep and sound, whence some began,
And justly too, to think him more than Man.

Mr. Creech.

He is generally censur'd as guilty of Pride and Vanity in the highest Degree. Out of one of his Poems that he recited to the People, we find this Sentence recorded by *Laertius*.

Χαίρετ' ἰγὼ δ' ὑμῶν Θεὸς ἀμβροσίῳ, ἃ καὶ ἐνὶ θανάτῳ
Πάλλωμαι. —————

Hail Friends! a God Immortal bids You Hail.

But * *Sextus Empiricus* has excus'd this flight from Arrogance, and tells us that the Philosopher meant no more by calling himself a God, than that he had taken care to preserve a strict purity of Mind, and so had rendred his Heart a fit Lodging for the Deity.

Besides that Great Poem of Natural Philosophy, some think him to have been the Author of those Ancient Tragedies, which went under the Name of *Empedocles*. But others have believ'd that *Empedocles* to have been Nephew to the Illustrious * Philosopher. However *Laertius* assures us, that he compos'd a Poem on *Xerxes's* Passage into *Greece*, and a Hymn to *Apollo*, both which his Sister (or, as others) his Daughter burnt after his Death; the first because it was imperfect, and the other by chance.

The common Story of his Death, is, that he flung himself into the burning Caverns of Mount *Aetna*; with this design, that by disappearing after so sudden a manner, he might be thought to have gone directly to Heaven. But they say, this concluding

a *Advers. Mathem.* p. 60. b *Suid.* in *Emped.*



ALCAEVS.



P¹ : P² 17

stroke of Vanity prov'd very unfortunate, one of his slippers being found at the foot of the Precipice, whence he had leap'd in.

^a *Strabo* has taken the pains to refute this Relation gravely, by showing that 'tis impossible for any Person to approach near that burning Mouth of the Mountain, where he is said to have dispos'd of himself. Nay farther that 'tis impossible to throw any thing in by reason of the violent Wind, still rushing upwards, and bearing all before it.

Indeed, the bare passage about the slipper is enough to prove the whole business a Sham. For, as ^a *Monfieur Faber* wittily remarks, if a Man had taken up a resolution of breaking his Neck down from a place, 'tis hard to guess, what occasion he should have to make himself Bare-foot first; unless that he might cut his Caper with a better Grace.

Therefore *D. Laertius* does not fail after the Recital of this Fable, to give a probable account of his Death from more rational Historians.

That riding to *Messana* in his Chariot, upon the occasion of some Publick Solemnity, he happen'd to have a desperate fall, which broke his Hip, and threw him into a Fever, of which he died in the 77th Year of his Age: And to put the thing beyond Question, that his Sepulchre was still at *Ad-gara*.

^a Lib. 6. pag. 274. ^b *Abregé des Vies des Poet. Grec.* pag. 73.

EPICHARMUS.

THE General Account makes him a *Sicilian*, this *Horace* and *Aristotle* follow. But *Diogenes Laertius*, who has given us his Life among the Philosophers, says he was born at *Coos*. But his being carried into *Sicily*, when he was but three Months Old, first to *Megara*, and afterwards to *Syracuse*, might well justify the calling him a *Sicilian*, tho' born in another Country. Now that he was remov'd from Home so early, *Laertius* brings his own Word to vouch: and 'tis probable therefore he made use of the same Authority in determining his Birth-place. However, if he was not born in the same Island with *Empedacles*, at least he liv'd in the same times, * and follow'd the same Sect of Philosophers; having had the honour of being Disciple to *Pythagoras* * himself. He and *Phormus* are said to have invented Comedy in * *Syracuse*: tho' many other Places pretended to the Glory of that † Discovery.

He presented Fifty five, or, according to others only Thirty five Plays. But his Works have been so long lost, that even their Character is scarce on Record. Only *Horace*, has preserv'd the Memory of one of his Excellencies by commending *Plautus* for copying it, and that is his judicious care of keeping his Subjects always in view, and following the Chase of the Intrigue so closely, as not to give the Reader or Spectator time to trouble themselves with doubts concerning the Discovery.

a *Suid.* b *D. Laert.* in *Epicarm.* c *Suid.* d *Vid. Aristot. Poet.* c, 3.

Plautus *ad exemplum seculi* properare Epicharmi.

L. 2. Ep. 1. ver. 58.

Besides his numerous Comedies he wrote abundance of Pieces in Philosophy and Medicine: which gave occasion to a very Learned Man * to make two Authors of this Name, One a Comedian, and the other a Philosopher. But we may venture still to keep him undivided, because *Suidas*, who speaks only of the Comedies, observes that some Persons made *Coos* the Birth-place of the Author: in the same manner as *Laertius* does, who mentions him chiefly as a Philosopher. Besides, when *Laertius* in the Life of *Plato*, has told us that 'twas reported as if *Plato* had Transcrib'd many things from the Writings of *Epicharmus* the Comedian; he immediately after sets down an Opinion maintain'd by *Plato*, and subjoyns the Physical Verses of *Epicharmus*, whence it may be suppos'd to have been borrow'd. And even the same Learned Man but now mention'd, when he comes to illustrate *Laertius's* Life of *Epicharmus*; remarks, that whereas it had been said under the Story of *Plato*, that the Philosopher was much indebted to this Author; it was to be meant of his borrowing from the Physiological Commentaries which *Laertius* sets among *Epicharmus's* Works.

He died aged 90 Years, according to *Laertius*; or 97 as *Lucian* has him among his Long-livers. *Laertius* has preserv'd these Verses, which were the Inscription of one of his Statues, and are a testimony of the high esteem Antiquity had for his Worth.

Ἐὰν τι παραλάωσι φαίδων μέγας ἄλλοι ἄστρον,
καὶ Πύρριον ποταμῶν μείζον ἔχει δυνάμιν:

* Aldroband. in *Laert.*

ἔμφι πούτων ἰγὼ σπία πέρχων Ἐπίχαμν,
 "Οὐ μίλεις ἱσπιδου" ἀδὲ Συρακοσίω.

The Starry Train as far as *Phebus* drowns,
 And ancient Ocean his unequal Sons;
 Beyond Mankind, we'l *Epicarmus* own,
 On whom just *Syracuse* bestow'd the Crown.

CHŒRILUS.

There were two Poets of this Name, both much talk'd of, and both on very different Accounts.

The elder *Charilus* was born at *Samos*, or according to others at *Jafis*, or at *Halicarnassus*; and flourish'd in the time of the *Persian War*; about the 75th Olympiad. They say, that he was at first, a Servant to a *Samian Gentleman*; but running away and applying himself to *Herodotus* the Historian, he grew in Love with the Study of Eloquence. He is reported too to have been a very beautiful Person, and *Herodotus* is thought to have lov'd him a little too^a well.

The Work that made him famous, was an Heroick Poem on the Victory which the *Athenians* gain'd over *Xerxes*, now entirely lost. The *Athenians* were so taken with his performance, that they order'd a piece of Gold to be paid him out of the Treasury for every Verse: And what was greater encouragement, commanded, that for the future *Charilus* his Verses should be recited annually by the *Rhapsodists*, with the same Form and Ceremony as^b *Homers*.

^a *Suid.* ^b *Ibid.*

He must needs have liv'd to a great Age, since 'tis agreed that he spent the last part of his Days in the Court of *Archelaus* King of *Macedon* whose Reign is commonly, tho' uncertainly, fix'd at a very great distance from the time of *Xerxes*. *Archelaus* had so high an esteem for his Parts, as to allow him a constant Pension of four *Minae* a day ; which we are assur'd he always spent, in making much of his
* Carcass.

The other *Charilus* commonly passes for the Laureat of *Alexander the Great*, but at the same time is reckon'd such a wretched Versifier, as to do the Emperour's Judgment as little Credit, as he formerly did his Exploits. *Horace* gives the best account of the Poet and of his Patron ; while he is making *Augustus* as much Superior to *Alexander* in Wit and Genius, as he was own'd to be in Empire.

*Gratus Alexandro regi magno, fuit ille
Chœrilus ; incultis qui versibus & malè natis
Rettulit acceptos, regale numisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta ; serè Scriptores carmine fædo
Splendida facta linant. Idem Rex illi poema
Qui tam ridiculum tam carè prodigus emis ;
Edicto vetuit, ne quis se præter Apellem,
Pingeret ; aut alius Lysippo duceret æra ;
Fortis Alexandri vultum simulantia. Quod si
Judicium subtile videndis artibus, illud
Ad libros & ad hæc Musarum dona vocares ;
Bæotum in crasso jurares æere natum.*

With Joy the mighty *Macedonian* Heard
His *Charilus* : and that ungainly Bard,

a Vid. *Athenæum*. l. 8.

* Tho'

The Lives and Characters of the

Tho' Art and Nature damn'd his dull Design,
 A Golden *Philip* got for every Line.
 Ink tamper'd with by Blockheads, daub's the Hand;
 And bravest Acts in nasty Verse are stain'd.
 The same vain Youth, who brought the scoundrel
 Lays,
 And paid so largely for his own Disgrace;
 Could yet decree, no Vulgar Hand should frame
 A Brazen King; nor charge the Canvass with his
 Fame,
 Yet ask the Royal Critic, when so quaint
 In Judging Statues, and so nice in Paint,
 To give his thoughts of Verse, He'l be confess'd
 Not *Jove's* dread Son, but some *Bæotian* Beast.

The Old Grammarians and Interpreters were a little puzzled to make the Faith of *Horace*, and the Honour of *Alexander* agree together, in relation to this Story. But they bring off the Prince's Judgment with a couple of 'Fetches. First they tell us, that the Bargain he made with *Charilus*, was to give him a piece of Gold for every good Verse, and a box on the Ear for every bad one. And then they relate it as one of his common Sayings, that he had rather have been the *Thersites* of *Homer*, than the *Achilles* of *Charilus*.

The Elder ^a *Scaliger* makes the whole Business to be a meer Blunder of *Horace's*. He never heard of the Second *Charilus*; and says, we have as much reason to fancy two *Plantus's* and two *Laberius's*, because *Horace* has given them such a deep touch of his Satire; however admir'd by all the World. But that there was a Bad *Charilus* as well as a Good one, may be made out by other Authorities. *Aristotle* in his ^b *Topics*, when he speaks of alledging proper

^a In *Enseb.* ad MDXXXIV. ^b Lib. 8.

Examples, bids us bring such as *Homer* has us'd, and not such as *Charilus*. Οἷα Ὀμήρου, μὴ οἷα Χείλου. And * *Quintus Curtius* to express the stupidity of one *Agis* an *Argive* Poet, says he was the worst Versifier after *Charilus*. That one *Charilus* had a very happy Talent in Poetry, *Scaliger* himself sufficiently proves by producing a most delicate Fragment of his: but this damages his Cause instead of strengthening it: for if he had been so Excellent a Poet, *Aristotle* would never have fix'd that Censure on him: for as to *Quintus Curtius*, he may say perhaps, that He took his *Charilus* from *Horace*. Besides if *Scaliger's* fragment should be own'd for the Work of that *Charilus* whom we call the worst, he will still be no better than

Chœrilus ille,
Quem vis terque bonum cum risu miror—

Monsieur *Dacier* indeed tells us, that it appears from the Histories of *Alexander's* Life, that He had a Poet in his Court of this Name. But till he declares who those Historians are, and where to be found, we may venture as to this point to rely on *Horace's* Word: who certainly was too great a Critick to make such a notorious Mistake; and that too when he was writing to *Augustus*, and using all the Art and niceness he was Master of.

a Lib. 8. c. 5.

GRATINUS.

CRATINUS and EUPOLIS.

WE have so imperfect Memorials of these two Old Gentlemen, that they must needs have lain in the same Obscurity with *Mages*, *Phrynichus*, *Strattis*, *Theopompus*, and the rest of the forgotten Tribe of *Dramatists*; had not ^a *Quintilian*, ^b *Horace* and ^c *Perfius*, all mention'd these two Authors, (and these only) together with *Aristophanes* as the Great Masters of what we call *The Ancient Comedy*.

Cratinus, the Elder of the two was Famous in the 81st Olympiad ^d, some Twenty or Thirty Years before *Aristophanes*; and somewhat more after *Æschylus*. But if we consider that he liv'd within Three of a Hundred Years, we may conclude, that he enjoy'd the Acquaintance and Conversation of both those Poets, tho' so much a Senior to one, and Junior to the other. He was an *Atbenian* ^e born, and we don't find but that he spent all his long life in his Native City: where, if he did not invent Comedy, he was at least the first who brought it into some Form and Method, and made it fit for the Entertainment of a Civil Audience. It's true indeed, that the Art under this first Refinement, retain'd too many Marks of its rude Original. Persons and Vices were expos'd in barefaced Satire, and the Chief Magistrates of the Commonwealth ridicul'd by Name upon the Stage. Thus we find in *Plutarch's* Life of *Pericles*, several passages out of *Cratinus's* Plays, where he reflected boldly on that Great General; who at the same time by his Eloquence and his Arms, reign'd almost absolute Master of *Atbens*.

^a Lib. 10. c. 1. ^b Scrm. l. 1. Sat. 4. ^c *Perf.* Sat. 1. ^d *Enseb.* ^e *Suid.*

He appears to have been an excessive Drinker; and the excuse he gave for the Vice, was that 'twas absolutely necessary to the warming his Fancy, and the putting a Soul into his Verse. Hence *Horace* makes use of his Judgment to show what short-liv'd Creatures the Off-spring of Water-Poets commonly prove.

——— *Prisco si credas, &c.*

L. I. Ep. 19.

And for the same reason, *Aristophanes* in his *Irene*, has given a pleasant account of *Cratinus's* Death, that it was caus'd by a fatal Swoon, at the sight of a noble Cask of Wine split in pieces, and the Liquor lavishly washing the Streets.

——— *Tis Kεζιν@, &c.*

The time of his Death is preserv'd in the same Jest of *Aristophanes*; and referr'd to the Year which the *Lacedemonians* first beset *Athens*; which in all probability was at the beginning of the first *Peloponnesian* War, in the 87th Olympiad.

Suidas tells us he wrote Twenty one Plays, and got Five Victories: leaving only this short mark of his Excellencies, that he was *λαμπρὸς ὁ χαρακτήρ* *splendid and bright in his Characters.*

Eupolis was an *Athenian* too, and follow'd the same Profession of diverting the Common People with the Vices and Miscarriages of the Prime Ministers of State. He was but Seventeen Years Old, when he first adventur'd to show himself on the *Theatre*; where he seems to have been more severe and more impartial than *Cratinus*; in one respect. For *Pericles* and *Cimon* being the two opposite Patriots, and the

a *Suid.* b *Ibid.*

two leading Men of the City in those times; *Cratinus*, tho' he expos'd *Pericles*, yet show'd a great respect for *Cimon*, and commended him in some Verses which are cited by *Plutarch*. Whereas *Eupolis* spar'd neither Party, but ridicul'd both those Great Captains; as the same *Plutarch* has recorded in their Lives.

Eupolis, according to *Suidas*, perish'd by Shipwrack in the War with the *Lacedemonians*: on which occasion it was afterwards publickly prohibited, that a Poet should serve in War. It should seem, supposing this Relation to be true, that his Body was recover'd and brought to Shore: for *Pausanias* describes his Tomb, as standing in the Road between *Olympium* and *Sicyonia*: unless the *τάφος* he mentions were only a *καβήρυξ*, or, a Monument that preserv'd no other Reliques but his Name and Reputation.

Cicero ^b observes that 'twas the common notion of People, that *Eupolis* was thrown into the Sea by *Alcibiades* for traducing him in one of his Pieces: But adds withal, that *Eratoſthenes* had confuted this vulgar Opinion, by giving a List of the Comedies which he wrote, after the time pitch'd on for that Misfortune.

He presented Seventeen Plays (the Names of most of which as cited by ancient Authors, are collected by *Vossius*) and won Seven ^d Victories.

a *Corinth.* p. 97. b *Ad Attic.* l. 6. *Epist.* 1. c *De Poet. Græc. tempor.* p. 38. d *Suid.*

ANTIMACHUS.

THE particular time of *Antimachus's* coming into the World is not on Record: but we are at no loss in fixing his Age, since that of his Great Patron *Lyfander* is so well understood; who won his Famous Victory against the *Athenians* in the 4th Year of the 93d Olympiad. * *Diodorus Siculus* relates from *Apollonius*, that the Poet Flourish'd under *Artaxerxes* Son to *Darius*, which agrees with the time of *Lyfander*.

He was born at *Colophon* in *Ionia* *: not at *Claros*, * *Suid.*
as an ingenious Critick † has mistaken. For when † *Le Pœte*
Ovid calls him the *Clarian* Poet, it's easie to conceive, that the Old Town of *Claros* standing so very near *Colophon*, and being so highly celebrated for the Temple of *Apollo Clarus*; might well give an Epithet to the Neighboring Citizens, as it gave the chiefest Fame and Honour to their City.

Stesimbrotus and *Panyasis* were his Instructors, and Grammar and Poesy the two Professions he * follow'd: but 'tis likely he quitted the first Art, when he had rais'd a sufficient Credit in the other.

He compos'd many Pieces in the Heroick way; that which we find most talk'd of was the *Lyfandria*, a Poem on that Great General's Atchievements. But however it came to pass *Lyfander* was so far from encouraging and rewarding his Labour, that he gave away the Poetick Prize to a much inferior performer. Upon which affront *Antimachus* burnt his Work. It seems *Plato* who was then a young Man, and an intimate Friend of the Poets, comforted him

a Lib. 13. p. 390. b *Suid.*

in his Affliction with this Consideration, that 'twas only the Ignorance of the Judges, which caus'd so unjust a Sentence *. They say too, that when *Antimachus* had call'd together a great Company, and was reading that Poem to them; every one at last slipping away except *Plato*; I'll read on still (cry'd *Antimachus*)

* *Cicero* in *Bruto*.

Plato alone is a sufficient Audience *. *Hermesianax* an Elegiack Poet, as he is cited in *Atheneus*, gives us an account of *Antimachus's* Lady, of his Travels for her sake; and his sorrow for his Death, and his way of suppressing it.

Λυδὸς δ' Ἀντίμαχος Χρυσίδος ἐν μὲν ἑρῶ
Πανγυῖς, Παικτωλὶ ῥέῃ ἐπὶ ποταμῷ.
Δαρδάνην δὲ θανόνταν, ἑὸς ἔχον ὄϊο γαῖαν
Καλλίον ἔχον δὴθεν ἀποπεριπτόν.
Ἄκου' ἐς Κολοφῶνα γῆρας δ' ἀνεπλήσματο βέβλη,
Ἰεὺς ἐν παντὶ παυσάμενος ἡμάτων.

Antimachus to win the *Cbrysean* Dame
Pals'd old *Pactole*, and view'd the wealthy stream.
But when interr'd in fam'd *Dardania's* soil
He left the Maid, and reach't his Native Isle;
With Deathless Verse his Passion he allay'd,
And his strains cur'd the Sorrows they display'd.

* *Plutarch* tells us, this *Lyde* was the Poet's Wife; and that having lost Her, he compos'd an Elegy inscrib'd to her Name: where reckoning up the strange Misfortunes and Sufferings of other People; he lessen'd his own Grief and Trouble by the recital of theirs.

He attempted a vast Poem on the *Theban* War; and it's commonly said he had finish'd 24 Books of

a *Plutarch* in *Lyfand*. b Lib. 13. p. 558. c *De Consolut. ad Apollon*.

it, before he had brought his Heroes to sit down before the City. Old *Abrons* makes him the *Cyclic* Poet, whom *Horace* has expos'd : and the same too whom he has censur'd in that other place.

Nec reditum Diomedis ab interitu Meleagres.

Antimachus (as he says) having in Poem of the Return of *Diomedes*, begun the Hero's Adventures, with the Death of his Uncle *Meleager*.

* *Quintilian*, when he has been giving *Hesiod* the Prize in the middle Style, tells us, " That *Antimachus* or the contrary is commended for Force and Gravity, and for his way of Expression by no means vulgar. Yet, tho' the common Judgment of the Grammarians assign'd him the Second place in the List of Heroick Poets ; he is very deficient, in Passion, in Pleasantness, in Disposition, and in the whole Artifice of a Poem. So that, he gives a plain Argument, what great difference there is between being *Second* to *Homer*, and being next to him.

The Emperor *Hadrian*, however celebrated as well for his Learning as his Valour, yet has left no very good sign of his taste in Poetry ; when the Historian tells us, that he had a design of banishing *Homer* out of the World, and of establishing *Antimachus* in his room ^b. *Spartian* in the Life of the same Emperor reports that he wrote obscure Pieces in imitation of *Antimachus*. Whence the Great *Casaubon* has taken the pains to prove that Poet guilty of the most affected Obscurity in those little Fragments, or Expressions that remain. These indeed are found chiefly among the Glossographers, and owe their continuance in the World to the difficulty of their Signification.

^a Lib. 10. c. 1. ^b *Dis.* Lib. 69. p. 790.

The Lives and Characters of the
MENANDER.



MENANDER.

HE was born at *Athens*, in the same Year with the Famous *Epicurus*; which was the Third of the 109th * Olympiad. The Old Grammarians give us strange relations of the early progress of his Studies; and tells us what an odd Stratagem he inven-

a Vet. Inscript. ep. Gruter. & Meurs. de Archont. Athen.

ted to allay the common Envy of the City, while he was only a Boy. But perhaps they might have no other foundation for all these Stories, than the constant report of his presenting his first Play, when very Young. *Eusebius*, has mark'd the Year of this beginning of his Fame; the Fourth of the 114th Olympiad; Two Years after the Death of *Alexander the Great*. But *Maurus* has prov'd a mistake of one Year upon him in this point: and so by fixing it a Year sooner, has shown us that the Poet was but Twenty Years Old when his first Work appear'd on the Stage and won the Prize. His happiness in introducing the New Comedy, and refining an Art which had been so gross and so licentious in former times, quickly spread his Name over the World. * *Pliny* informs us, that the Kings of *Egypt* and *Macedon* gave a noble Testimony of his Worth; sending Ambassadors to desire his Company at their Courts, and Fleets to bring him over: But that he himself left a nobler proof of his real Excellencies, by preferring the free enjoyment of his Studies, to the Favours and the Promises of Monarchs. Yet the Envy or the Corruption of his Countrymen denied his Reputation the same Justice at home, which it found abroad. For he is said * to have won but Eight Victories, tho' he oblig'd them with above an Hundred Plays.

Quintilian in his Judgement of *Afranius* the Roman Comedian, censures *Menander's* Morals as much as he commends his Writings. And therefore in this sense too *Horace* might have said

*Dicitur Afrani toga convenisse * Menandro.*

a Lib. 7. c. 30. b *A. Gell.* lib. 17. c. 4. c Lib. 2. Epist. 1. Vers. 57.

The Lives and Characters of the

For our *Grecian* Poet was as true a Slave to Love as his *Latin* Imitator. But then his Love is recorded to have been the honeller of the two. For while *Afraninus* is charg'd with making lew'd Courtship to his own Sex ^a; *Menander's* Character at the worst makes him no more than *Παῖς Γυναικας ἐμμανὴς* ^b a Mad Fellow after Women.

We learn from ^c *Attenæus*, that his Mistress's Name was *Glycera*. And we may conclude she was no extraordinary Beauty, from her odd mystical Apothegm to the Poet; by which she gave him to understand, that an Ugly Face ought no more to prejudice one against the Body which it belong'd to; than the Scum on the top of a Mels of Milk should hinder one from using what was underneath. It seems her Honesty had not much advantage of her Features, for she admitted the Court of *Philemon*; who had before been *Menander's* Rival in his Art. Hence, when *Philemon* in one of his Pieces, took occasion to honour Her with the Epithet of Good; *Menander*, in his next Work oppos'd him with this Assertion, *That no Miss could be Good* ^d.

Phædrus in one of his ^e Fables, has given *Menander* the Gate, and the Dress of a most affected Fop,

*Unguento delibutus, vestitu adfluens,
Veniebat gressu delicatulo & languido.*

But it's likely that this description of his Person is the only true thing in the Story. For *Phædrus* founds his Tale upon this Notion, that *Menander* was not known to *Demetrius Phaleræus*, except in his Works. Whereas we are assur'd from good Authority they were Scholars together under ^f *Theophrastus*.

^a *Quintilian* 16. l. 10. c. 1. ^b *Suidas*. ^c *Lib. 13. pag. 585.*
^d *Attenæus*. l. 13. p. 554. ^e *Lib. 5. Fab. 2.* ^f *D. Laert in Theophrast.*

And farther that when *Demetrius* was Arraigned at *Athens* for Tyranny, *Menander* was like to have suffer'd Death, for no other Crime, but the repute of being his ^a Friend.

Menander died in the Third Year of the 122d Olympiad: as we are taught by the same Old Inscription, to which we were oblig'd for fixing the time of his ^b Birth. His Tomb, in *Pausanias's* Age, was to be seen at *Athens*, in the way from the *Piræus* to the City: close by the Honorary Monument of ^c *Euripides*; whom (as ^d *Quintilian* observes) he zealously imitated in a different Field. The following Verses pass for his Epitaph in the ^e *Anthologia*.

Βάκχῳ καὶ Μίσσῃ μαμνλότα, τῷ Διοσκρίδῃ
Κακροπιδὼν ὡς ἐμοὶ, ζῆνε, Μένανδρον ἔχω.
Ἐν πυρὶ τ' ὀλίγην ὅς ἔχει κόνιν. εἰ δὲ Μένανδρον
Δίξῃσαι, θύεις ἐν Διὶς ἢ Μαρξέων.

Stranger! this Stone preserves *Menander's* Name,
And that poor Dust which escap'd his Funeral Flame.
But would you find *Menander*, ask above:
And seek the Laureat in the Court of *Jove*.

Of his Works, which amounted to above an hundred Comedies, we have had a double Loss: the Originals being not only vanish'd; but the greatest part of them when Copied by *Terence*, having unfortunately perish'd by Shipwrack, before they saw ^f *Rome*. Yet the four Plays which *Terence* borrow'd from him before that sad Accident happen'd, are still preserv'd in the *Roman* Habit: and 'tis from the Character of *Terence*, that most Men now judge of *Me-*

a Idem in *Demetrio Phaleo*. b Vid *Meurs.* de Archont. Athen. Lib. 4. c. 18. p. 182. c *Pausan.* Attic. p. 3. d Lib. 10. c. 1. e Pag. 308. l. 3. f *Sueton.* in vit. *Terent.*

The Lives and Characters of the

Menander. Whatever the Latin Author has deserv'd by his exact painting of the Manners; by the usefulness of his Sentences, or by his pleasant and Gentleman-like Railleries; *Menander* challenges a large share with him in the Applause. And this Applause is all that we can give him upon our own Judgment. The rest of his Praises we must take at Second-hand, and only *Clap* for Company.

We find the Old Masters of Rhetorick recommending his Works, as the true Patterns of every Beauty, and every Grace of Publick Speaking. * *Quintilian* declares that a careful Imitation of *Menander* only, will satisfy all the Rules he has laid down in his *Institutions*. 'Tis in *Menander* that he would have his Orator search for a Copiousness of Invention, for a happy elegance of Expression; and especially for an Universal Genius, able to accommodate itself naturally to all Persons, and Things, and Affections. And 'tis by these Accomplishments that he owns *Menander* to have robb'd his Competitors in Comedy, of their Name and Credit; and to have cast a Cloud over their unequal Glory, by the Superior Brightness of his own.

His wonderful Talent at expressing Nature, in every Condition and under every Accident of Life, has always made the Noblest Part of his Character. 'Twas this which gave occasion to the fine turn of *Aristophanes* the Grammarian; when he ask'd that gentile Question,

————— ὦ Μένανδρε καὶ Βίε,
Πότερ' αὖτ' ὑμῶν αἰσχροτάτη ἐκφυμύσθη β.

O MENANDER, and Nature,
Which of you Cop'd your Prices from the other's Work?

a Lib. 10. c. 1. b Syrian. Comm. ad Hermogen. p. 38.

And

And *Ovid* has made choise of the same Excellency, to support the Immortality he has given him.

*Dum fallax servus, durus pater, improba lena,
Vivet: dum meretrix blanda, Menander^a erit.*

Yet his Wit is recorded to have been answerable to his Art; and his *Sales* such as could be supplied only from the same Waters whence *Venus* sprung^b.

After all, *Julius Cæsar* has left in short, the loftiest as well as the justest Praise of *Menander's* Works, when he calls *Terence* only a *Half-Menander* *. For while the Vertues of the *Latin* Poet continually affect our Mind, and engage almost all our Admiration; 'tis impossible we should raise a higher Notion of Excellency, than to conceive the Great Original still shining with half it's Lustre unreflected; and preserving an equal part of its Graces, above the Power of the best Copier in the World.

*Tu quoque,
tu in sum-
mis, & Di-
midiate Me-
nander. Su-
eton. in vis.
Terent.*

a

b *Plutarch in Compar. Aristoph. & Menand.*

PHILEMON.



PHILEMON.

WE can't fully understand *Menander's* Story without some acquaintance with *Philemon*, his double Rival in his Mule and in his Mistress. He was born at *Syracuse* in *Sicily* according to *Suidas*, or, as ^a *Strabo*, in the City call'd *Soli* or *Pompeopolis* in *Cilicia*.

^a Lib. 14. p. 671.

He

He wrot in the New Comedy, like *Menander*, and tho' much inferior to him, yet by the partiality of the Judges, often balk'd him of the Prize. Hence *Menander* meeting him once in the Street, ask'd him, *Priſtee tell me fairly Philemon, if you don't always bluſh, when the Victory is decreed you againſt me* * ?

His Plays were very numerous, of which we have a great many Moral Fragments in the common Editions of the Minor Poets. *Plautus* borrow'd his Comedy of the *Merchant*, from one of his, of the ſame Title in Greek * ; as is acknowledg'd in the Prologue. * *Eclog.*

*Gracè hæc vocatur Emperas Philemonis
Eadem Latine Mercator Marci Accii.*

We are told by a good Judge *, that tho' he muſt yield the precedency to *Menander* ; yet there were to be found in him a great many handſom pieces of Wit : Intrigues pleaſantly turn'd : Perſons accommodated to the Nature of things, and Sentences to the Uſe of Life : Jeſts not below the Sock, and ſerious Reflections not ſo high as the Buſkin.

Lucian has got him down among his Long-Livers, and given him 97 Years, making him expire in a Fit of Laughter. Perhaps, as the moſt ingenious *Tanaquil Faber* has conjectur'd, when the Ancients tell us that he and another Comick Poet * died * *Philistin.* with Laughing, they might mean no more than this Allegorical Sence, that they were entire Maſters of the Ridicule, and refin'd Buffoonry. In the ſame manner, as when they report, that *Democritus* did nothing but Laugh, and *Heraclitus* on the other hand was always in tears : they might deſign no more, than to let us underſtand, that the firſt of theſe Phi-

a *Ant. Gell.* l. 17. c. 4. b *Apuleius Florid.* l. 3.

loſophers,

losophers, having a full and sensible knowledge of the Vanity of all Human things, esteem'd them only as the Toys of Children, and the Sport of Wise Men. While *Heraclitus* took the matter more to heart, and thought the most ordinary accidents of Life deserv'd a serious pity: and that the Persons concern'd in them, were to be brought to a right sence, by a most sober Application, and the Arts of a studied condolment.

But we have two larger Accounts of his Death; from *Snidas* and *Apuleius*, which as they don't much prejudice one another, so they are not utterly irreconcilable to this first Notion: Since they insist only on Circumstances that attended his Death, without expressing the immediate occasion of it.

Snidas his Story is to this purpose. When the *Athenians* were engag'd in a War with *Antigonus*; *Philemon* living in the *Piræus*, saw in his Dream Nine Virgins going out of the House: he fancied that he ask'd them what their Design was; and for what reason they were so unkind to leave him; and thought they made Answer, they were going to another place, it not being lawful that he should hear them any longer. The Poet waking from his Dream told the Boy that sat by him, the whole Business. And afterwards falling to Work on finishing the Comedy that he was then about, he wrap'd himself up and went to sleep. The People who were in the House suspected nothing for some time, till at last wondering at his long Rest, they came into his Apartment, and found him Dead.

* *Apuleius* thus gives the Relation. He was reciting in a Publick place, one of his newest pieces; and having got as far as the third Act with universal Applause: a violent storm of Rain oblig'd the Com-

pany to break up; but not without a Promise from the Poet, to give them the rest of the Play the day after. Accordingly the next day, a vast Multitude met; great crouding there was for places, and great expectation of the Entertainment. At last when every ones patience had been pretty well tired; some of the fleetest in the Company were dispatch'd to enquire after *Philemon*, and to bring him along with them. The Messengers taking their way to his House; found him dead in his Bed: still lying in a studious posture: his Hands clasp'd fast about his Book, and his Face leaning over it.

BION and MOSCHUS.

THE Prodigious Credit of *Theocritus* in the Pastoral way, enabled him not only to engross the Fame of his Rivals, but their Works too. In the time of the later *Grecians* all the Ancient *Idylliums* were heap'd up together into one Collection, and *Theocritus* his Name prefix'd to the whole Volumn. On which occasion there is a pretty Greek Epigram in the *Antbologia*; attributed to *Artemidorus*.

Βακαλὶνὲς Μοῦσαι σπαρμέναις πόσι, νῦν δ' ἅμα πῦσαι
 "Ἐνὶ μίᾳ μάνδρῃ, ἐπὶ μίᾳ, ἀγέλαι.

The scatter'd Muses rallying on the Plains,
 A single Flock, a single Fold contains.

Learned Men have not yet adjudg'd a great many
 of the Spoils to their proper Owners. But they have
 admitted the Claims of *Bion* and *Moschus*, to a few
 little

little Pieces, sufficient to make us inquisitive about their Character and Story. And it happens very pleasantly, that we must be indebted to each of them, for our knowledge of the other. For *Moschus*, by composing his Delicate Elegy on *Bion*, has given us the best Memorials of *Bion's* Life; and the best Instance of his own Vein in Poetry.

Bion then, was of *Smyrna*, the same Famous City, which shewes the fairest Title to the Birth of *Homer*; in his Name of *Melissigenes*, taken from the River *Meles*, which flows not far from its Walls. 'Tis to this River that *Moschus* addressing himself, makes the sweet Comparison of these two Poets.

Τὸ πρῶτον, πηλαμῶν λυγρότατ' ἐνέηεν ἄλγος·
 Τὸ πρῶτον Μίλην νύεν ἄλγος. ἀπύλιον φέρειν τὸν Ὀμηρὸν
 Τὴν τὸ καλλίσταν γλυκερὴν σῆμα: καὶ σὲ λήγοντι
 Μύρισθαι χαλὴν ἥα πλουκλαύσει φέβειν,
 Πᾶσιν δ' ἔπλησας φωνᾶς ἅλα. νῦν πάλιν ἄλλον
 Τίνα δακρύεις, αἰνῶ δ' ὅπ' ἐνὶ πίνθι τάχα. *
 Ἀμρόττερε παῖς περὶ λαμῖνοι' ὅς μιν ἔπει
 Παρὰ σὶδ' ἔχοντα, ὃ δ' ἔχον πῶμα τῆς Ἀρεθούσας.
 Χῶ μιν πνυδαρίοι χαλὴν αἶσιν δόξαίῃα,
 Καὶ δῖπ' ἔχοντα μίγαν ἥα, καὶ Ἀλφειῶν Μινύλαον.
 Κεῖν δ' ὃ πολέμους, ὃ δάκρυα, Πᾶσα δ' ἔμειπεν,
 Καὶ βῶτας ἐλίχοντα, καὶ αἰεὶδον ἐνέμους:
 Καὶ σὺν ἑνὶ ἔντυχ' ἔχοντα, καὶ ἀδῖα πέρην ἄμωλα,
 Καὶ πῖνθον ἐδίδουσαν φιλάμαλλα, καὶ τὴν Ἐρεῖαν
 Ἐτρεφὴν ἐν κόλπῳ, καὶ ἤρσεν τὴν Ἀρεθίδην.

This, now, a Second Grief, thou Tuneful Stream,
 This, a New Grief, O *Meles* wounds thy Fame.
 Long since, alas! the Muse's sweetest Tongue
 Thy *Homer* fell; and thou his dying Song
 Born on thy hapless Current, did'st convey:
 While thy loud Plaints ran sounding to the Sea.

A second Son now claim's thy weeping Power,
And racking Grief like Drought, consumes thy
Store.

Both chose pure Fountains to refresh their Muse;
He *Helicon*, and He fair *Aretuse*.

He sung *Achilles*, and th' *Atridan* flame,
And the bright Mischief of the fatal Dame.

But He, nor Arms, nor Tears, but Gentle Swains:
Nor ever left his Flock to tend his Strains.

To frame shrill Pipes was *Bion's* envied knack,
And please Young Lovers, while their glowing
smack

Came ecchoing in his Tunes. Sometimes he bow'd
To ease fair Heifers of their Milky Load.

About his Neck sweet *Cupid* clinging Plaid;

And every Kiss He gave the Boy, the Mother's
Love repaid.

This is all the information we have, as to his Country, his Credit and his Profession. The Age of him and *Moschus* too may be settled from the same Authority. For *Theocritus* is introduced * as bewailing *Bion's* Death among the *Syracusians*, while *Moschus* was mourning the same loss in *Sicily*. And therefore all the Three Pastoral Poets must have been Contemporaries. And since *Theocritus* is so well known to have flourish'd under the famous *Ptolomy Philadelphus*, *Bion* and *Moschus*, must be placed in the same happy Times of Wit and Learning: tho' perhaps they had not the honour to be encourag'd by the same Royal Patron. Now *Eusebius* informs us that *Ptolomy Philadelphus* began his Reign in the 4th Year of the 123d Olympiad, and concluded it in the Second Year of the 133d.

Bion unhappily perish'd by Poyson: and, it should seem, not accidentally, but by the appointment of some Great Man. For thus *Moschus* describes his Fate.

* *As 241s*

* *Verf. 94.*
Ex N. Eux-
noion 946
uel 9, &c.

The Lives and Characters of the

Ἀρχὴς Ἐκάλει τὸ πίνεσθαι, ἀρχὴς Μοῖσσαι.
 Φάρμακον ἵλασι βίον, πῶς σὸν σῶμα, φάρμακον οἶδεις.
 Πῶς τοῦ τῆς χεῖραυ ποτίσθαι, καὶ ἰγλαυκάνθῃ;
 Τίς δὲ βεβήεις ποσὺν ἀνήμεσθαι, ἢ χερσὶν τοῖ
 Ἦ δύναι χαλῶν τοῖ φάρμακον, ἱερύγων ὠδῶν;

Begin, *Lad Nymphs*, begin the Mournful Strains:
 Poyson. Poor *Bion*, Poyson fir'd thy Veins.
 But, ah! could Poyson to thy Mouth be born,
 And touch those Lips, and not the Honey turn?
 Ah! could the Savage Wretch that mixt the Draught,
 Deaf to thy Song still keep the Barbarous Thought!
 Ah! could thy Charms not break the dire Command,
 And shake the Portion from his trembling Hand!

It was not enough, what was before observ'd of *Theocritus*, that he had engross'd the Credit and the Writings of the other Pastoral Poets; for, it seems he had robed one of them of his very Name: Since we find some Criticks maintaining that *Moschus* and *Theocritus* are the same Person. But they are sufficiently confuted by the remark already made, that in *Moschus's* Elegy on *Bion*, he brings in *Theocritus* bewailing the same Misfortune in another Country. *Suidas* will have *Moschus* to have been a Professor of Grammar at *Syracuse*. But it's certain that when he made that Elegy, his residence was among the *Italians*, (tho' perhaps in those parts which lay over against *Sicily*) where he seems to have been Scholar to *Bion*; and probably his Successor in Governing the Poetick School. Most of this may be fairly deduced from his own Words.

— αὐτὰρ ἰγὼ τοῖ
 Ἀντιπῆξ, ὀδύναι μέλπω μίλθ, ἢ ξίνθ ὠδῶς
 Βακαλῆξ, ἀλλ' ἦν τ' ἰδιδέξαι σοῖο μαθητῆς.
 Κλαυθρόμυς Μόσχος τῆς Δαυείδθ αἶμα χερσίων;
 Ἄλλοις μὲν τὶν ὄλκων, ἰμοὶ δὲ ἀπόλειπας αἰοδῶν.

And

And I, *Aufonia's* Swain, to Verse commit
 Her Tears: no Stranger to the soft Delight
 Of *Dorian* Numbers, which thy Honour'd School
 Boast, the dear Reliques of their Master's Soul.
 Thy Wealth finds other Heirs: with me remain:
 Thy Noblest Gifts; with me thy Pipe and Vein.

The few Remains of these two Poets are reckon'd among the sweetest Pieces of the Ancient Delicacy. It is observable that *Moschus*, tho Scholar to the other yet is always honour'd with the Precedency by the Criticks, who have Publish'd or Illustrated their Works. The occasion of this favour was probably their finding a little nearer resemblance to *Theocritus* in His Conduct and Style; than they could observe in *Bion's*. Not but that he and *Bion* both, seem in a great measure to have neglected that blunt Rusticity and Plainness, which was so admir'd an Art of their Great Rival. For they aim always at something more polite and gentle, tho' equally natural, in their Compositions. Indeed, the greatest part of their Subjects, not requiring the direct talk and Conversation of Shepherds, may be excus'd, if they are adorn'd with more Grace and Elegancy, as long as the Original Simplicity is not destroy'd. As the Pastoral Muse is not to be set on a Throne like a Princess, for she looks altogether as ungainly if she always lies along, picking the Grass, or kissing the Green Turf. The main Beauty is what *Boileau* calls *descendre sans bassesse*, to stoop without creeping; and this perhaps may shine as fair in them, as in *Theocritus*. However,

F f

they

they will pretend to have some advantage of him, in the Happiness of Wit, and of Expression; in the moving softness of Passion; in the nice choice and order of Words, and the sweet Harmony of Verse which flows from those Graces. And, in short, if their Works are not admitted among some for so true Pastorals, they certainly pass among most Men for better Poems.

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